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India. Volume Containing 123 Coloured
Plates From The Journal of Indian Art
Showing, Fabrics, Shawls, Carpet, Veils,
Pottery, etc., ~~Kailash, Kailash~~

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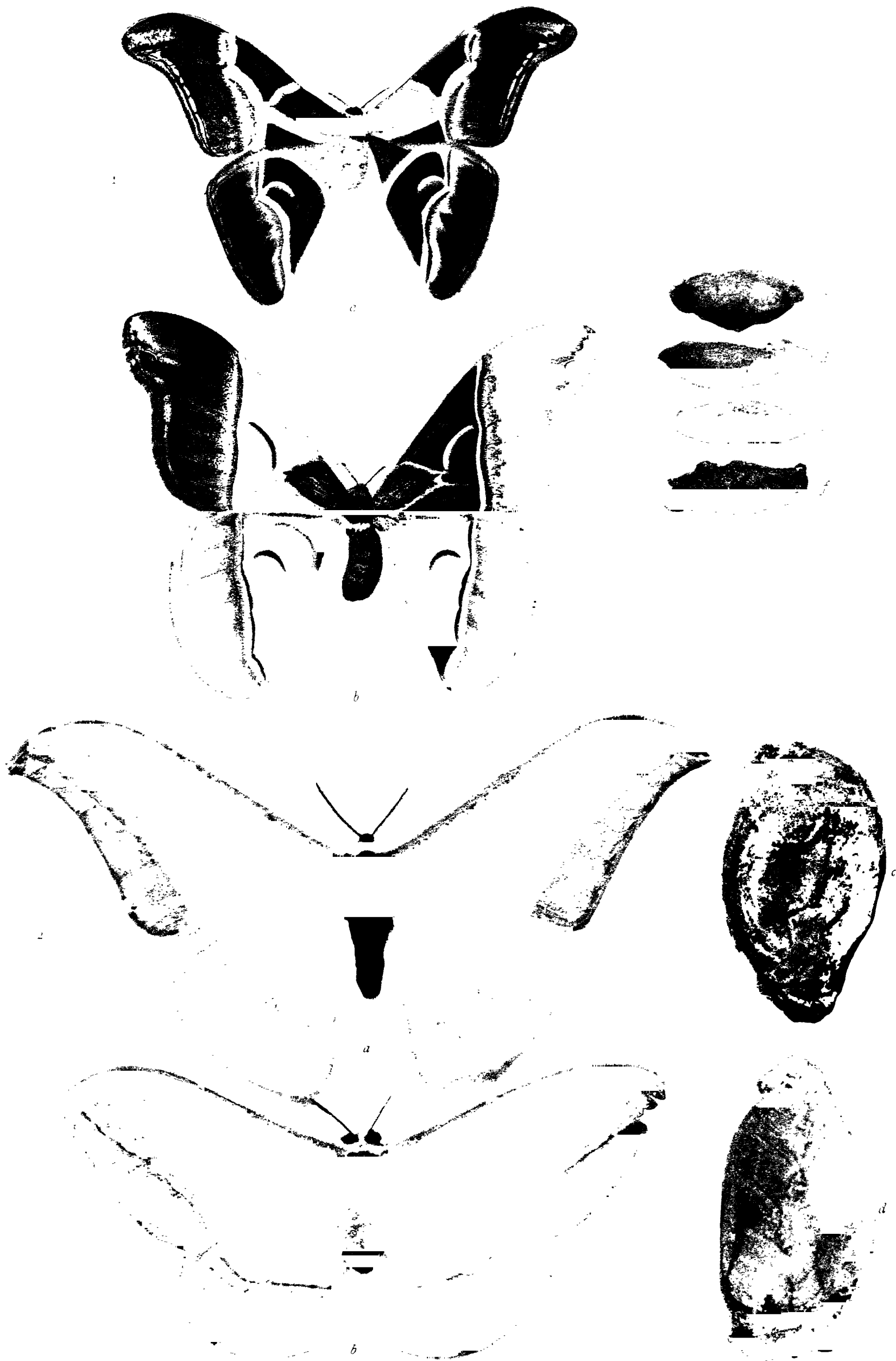
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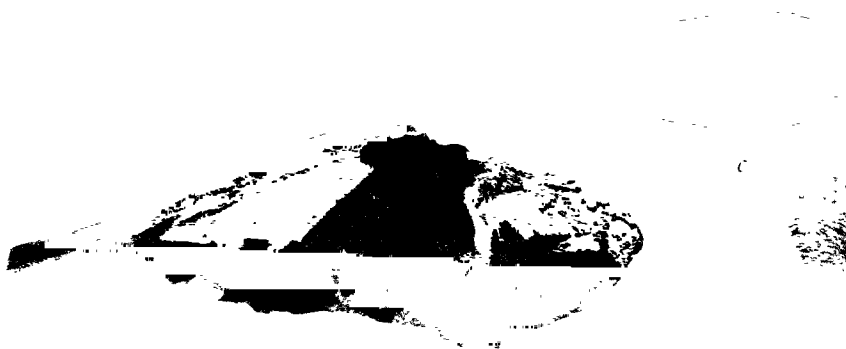


1. — 1. *Bombyx* Moth. (a) Cocoon cut open. (b) Cocoon. (c) Eggs. (d) Pupa. (e, f) Cocoons denuded of rough exterior silk. (g) Skein of silk. (h, j, k, l) Moths. (m, m) Larvæ, or worms. 2. *Antherea Mylitta* or *Tasar* Moth. (a) Male. (b) Female. (c, d) *Tasar* cocoons with their pedicels, showing natural attachment to branches. (e) Cocoon. (f) Cocoon cut open.



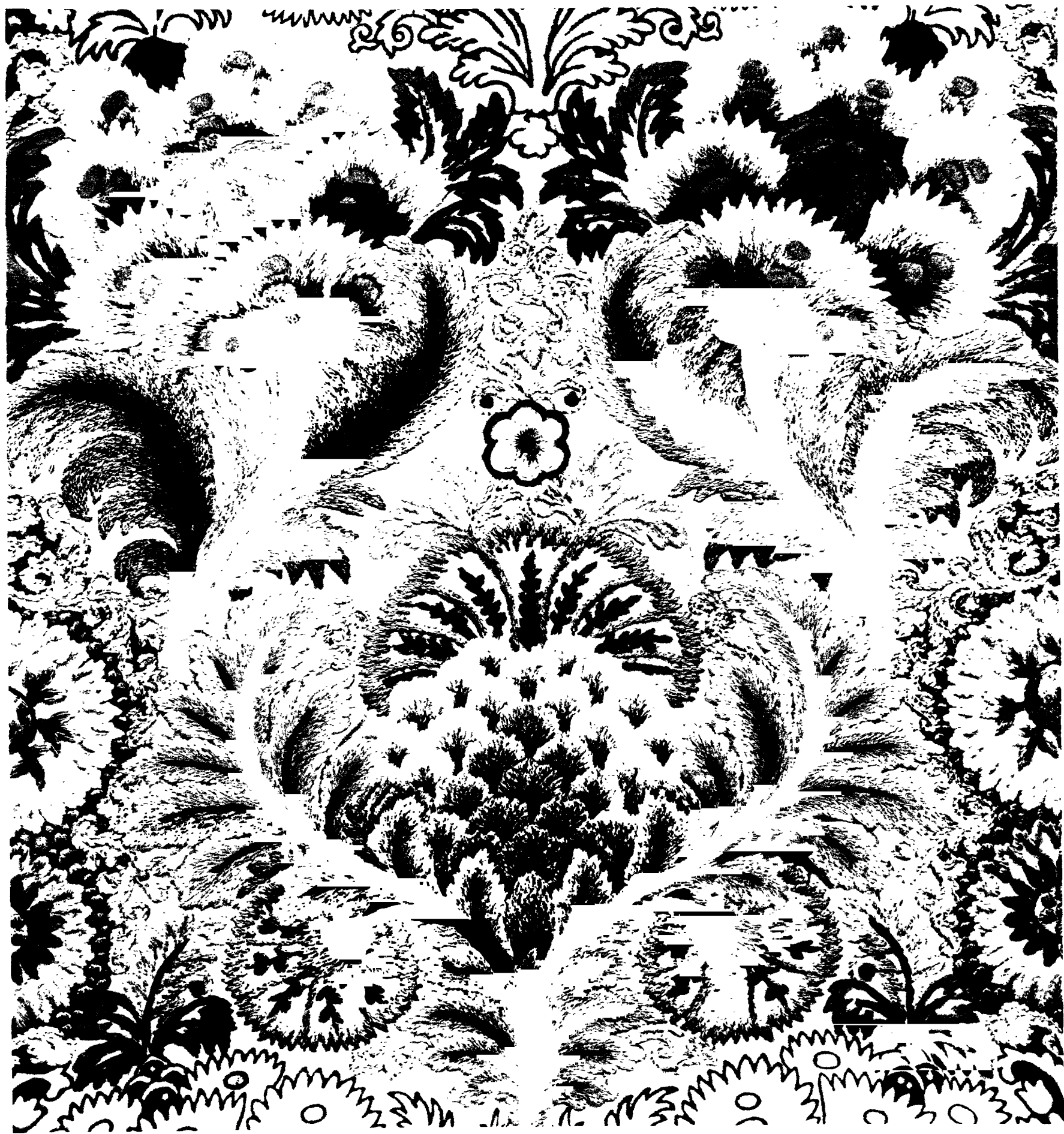
2. 1. *Attacus ricini*. (a) Male. (b) Female. (c, d, e, f) Cocoons. 2. *Anthracaea assama* or Muga Moth. (a) Male. (b) Female. (c, d) Cocoons.

From the Natural History Museum, South Kensington. By permission.



3.—*Attacus Atlas* (a) Male (b) Female (c) Pupa (d, e) Cocoons.

From the Natural History Museum, South Kensington. By permission.



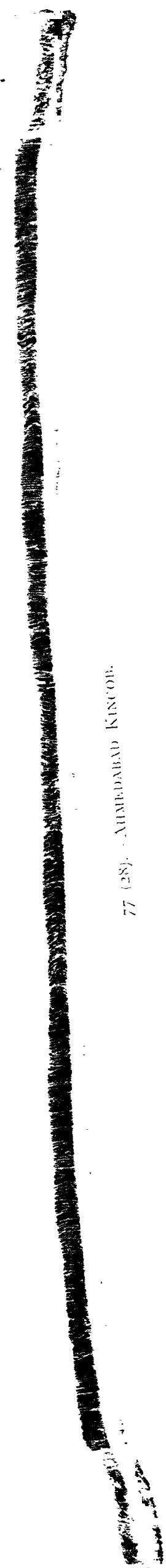
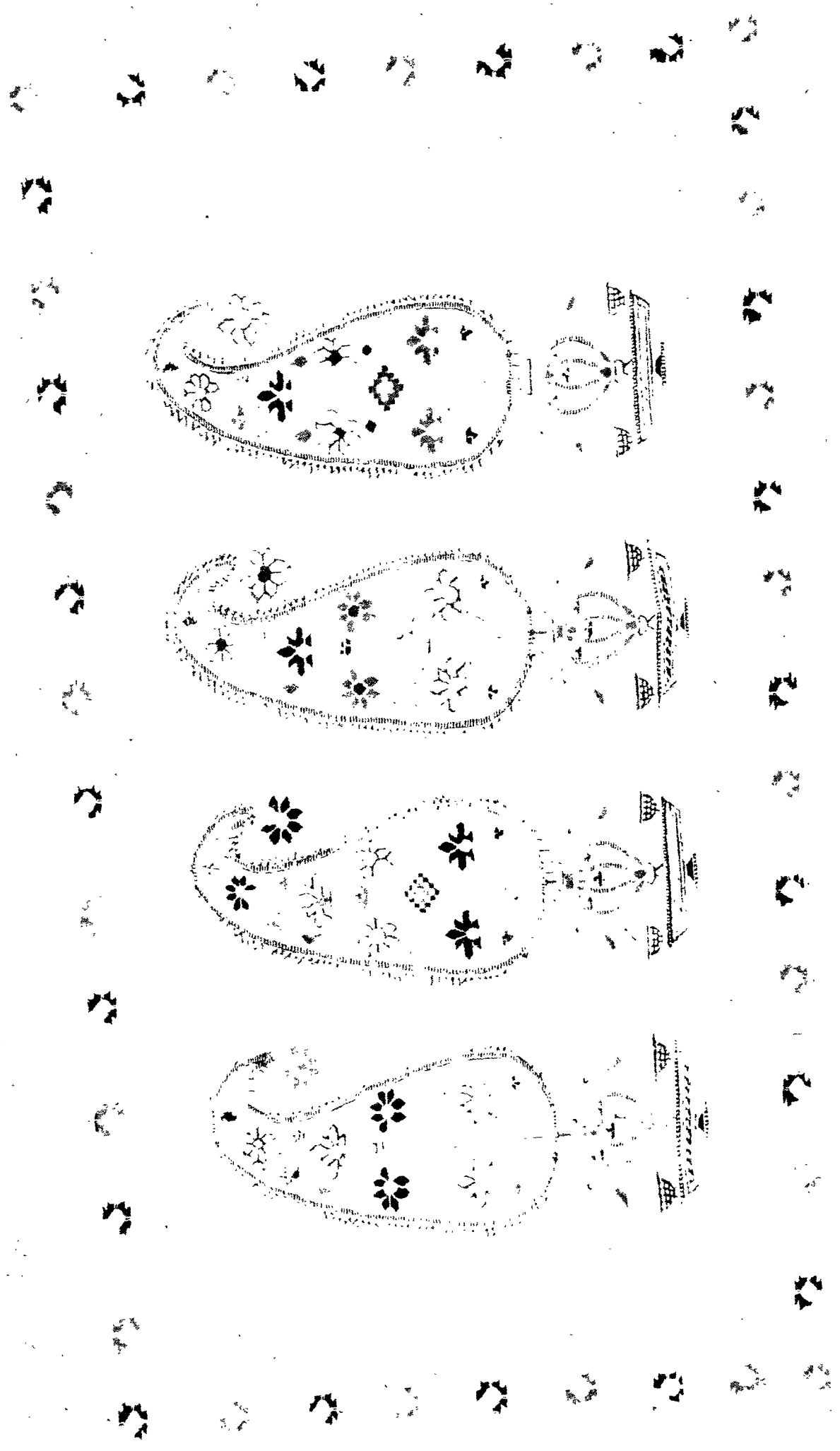
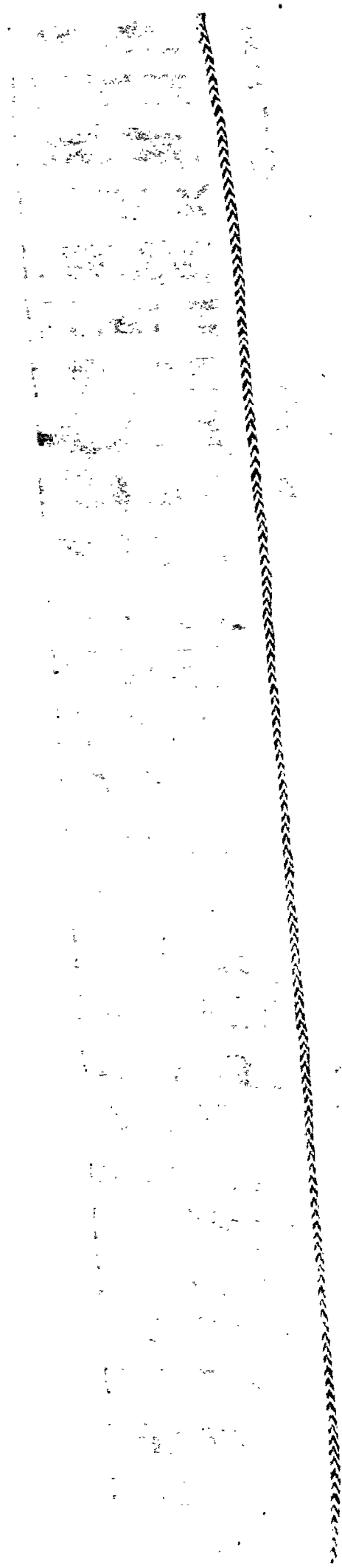
4.—"INDIAN POPPY."

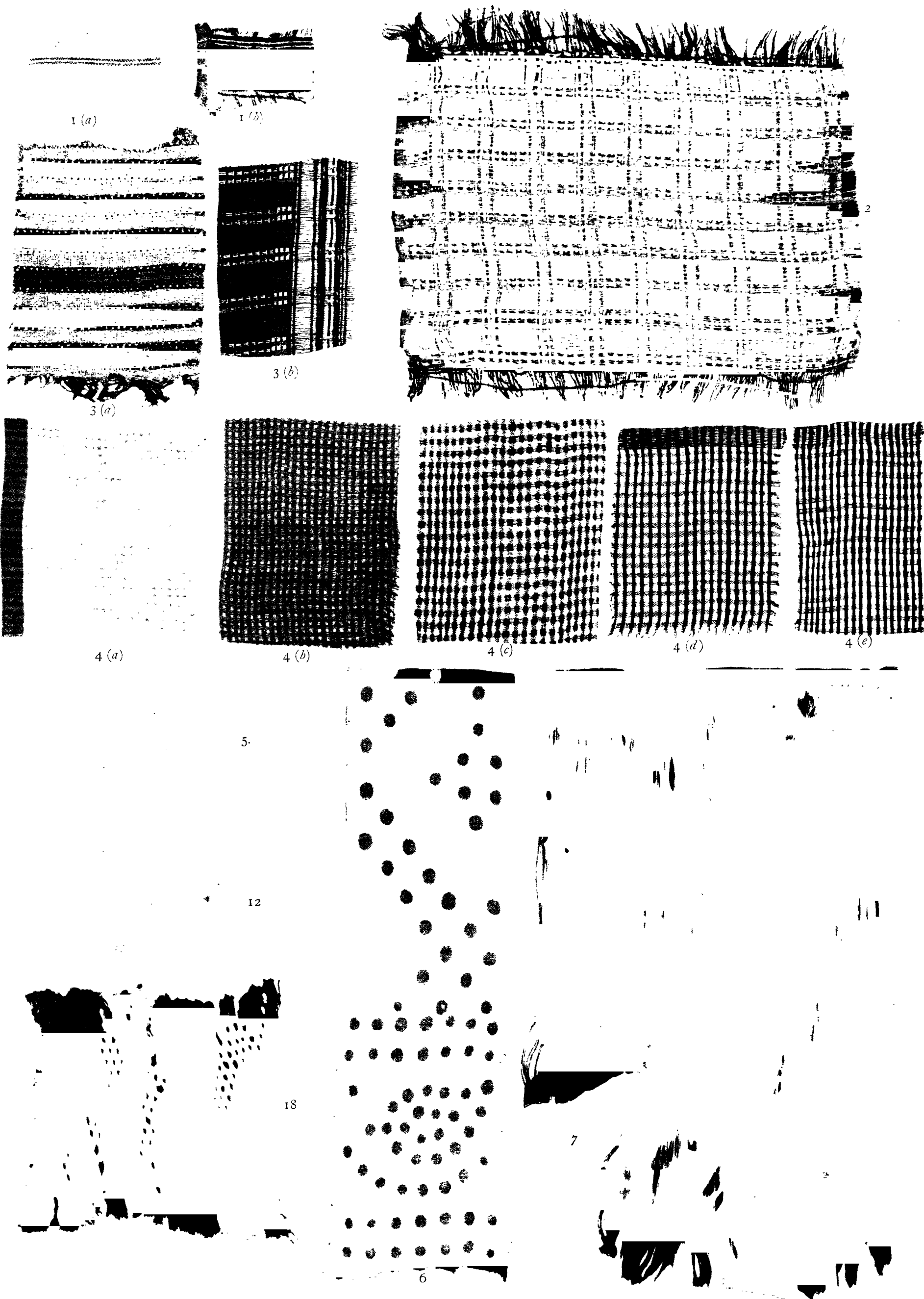
A well-known Leek design.



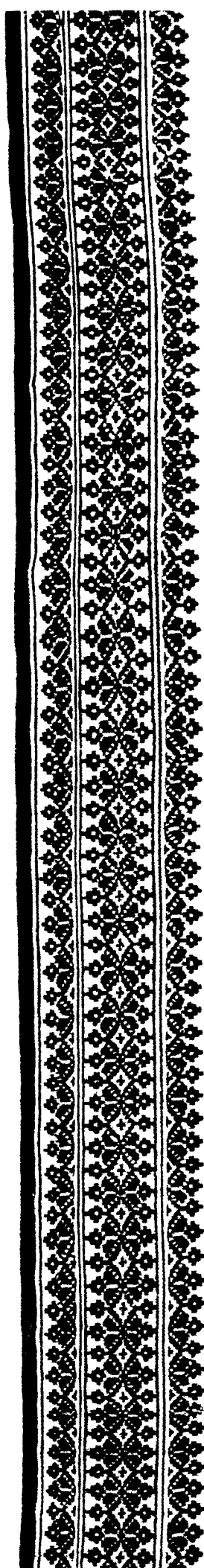
5.—“DAMASCUS.”

Design worked in Tasar Silk at the Leek Embroidery School.

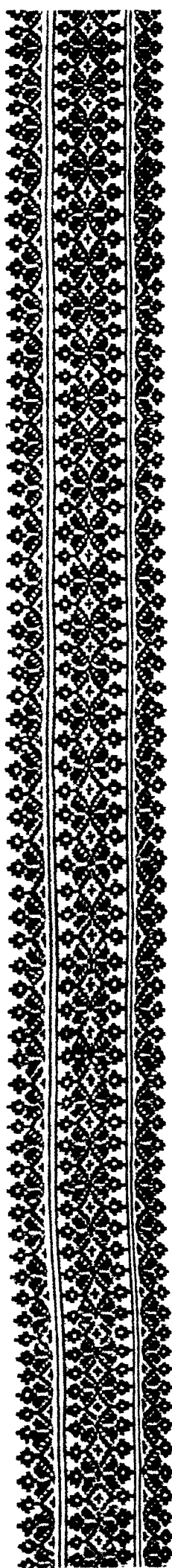




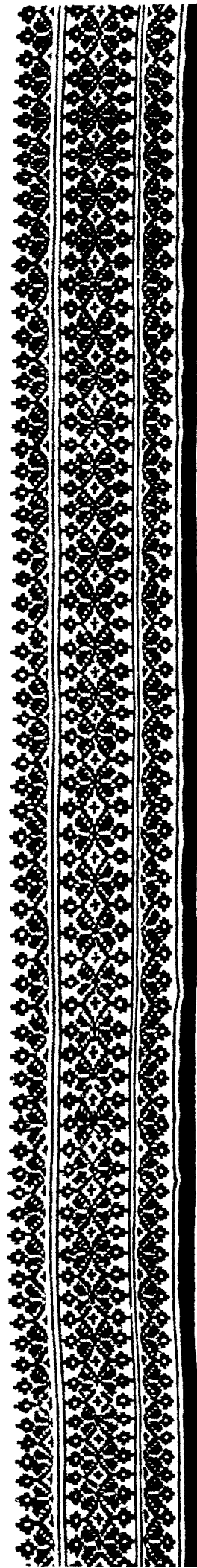
1.—1 (a & b).—*Rekhis* (old and new styles). 2.—*Chukara*. 3 (a & b).—*Matras* (old and new styles). 4 (a, b, c, d, & e).—*Charkhanas*. 5.—Twilled gown piece. 6.—*Churi*. 7.—*Banhu*. 12.—*Hawai duré*. 18.—Beiting net.



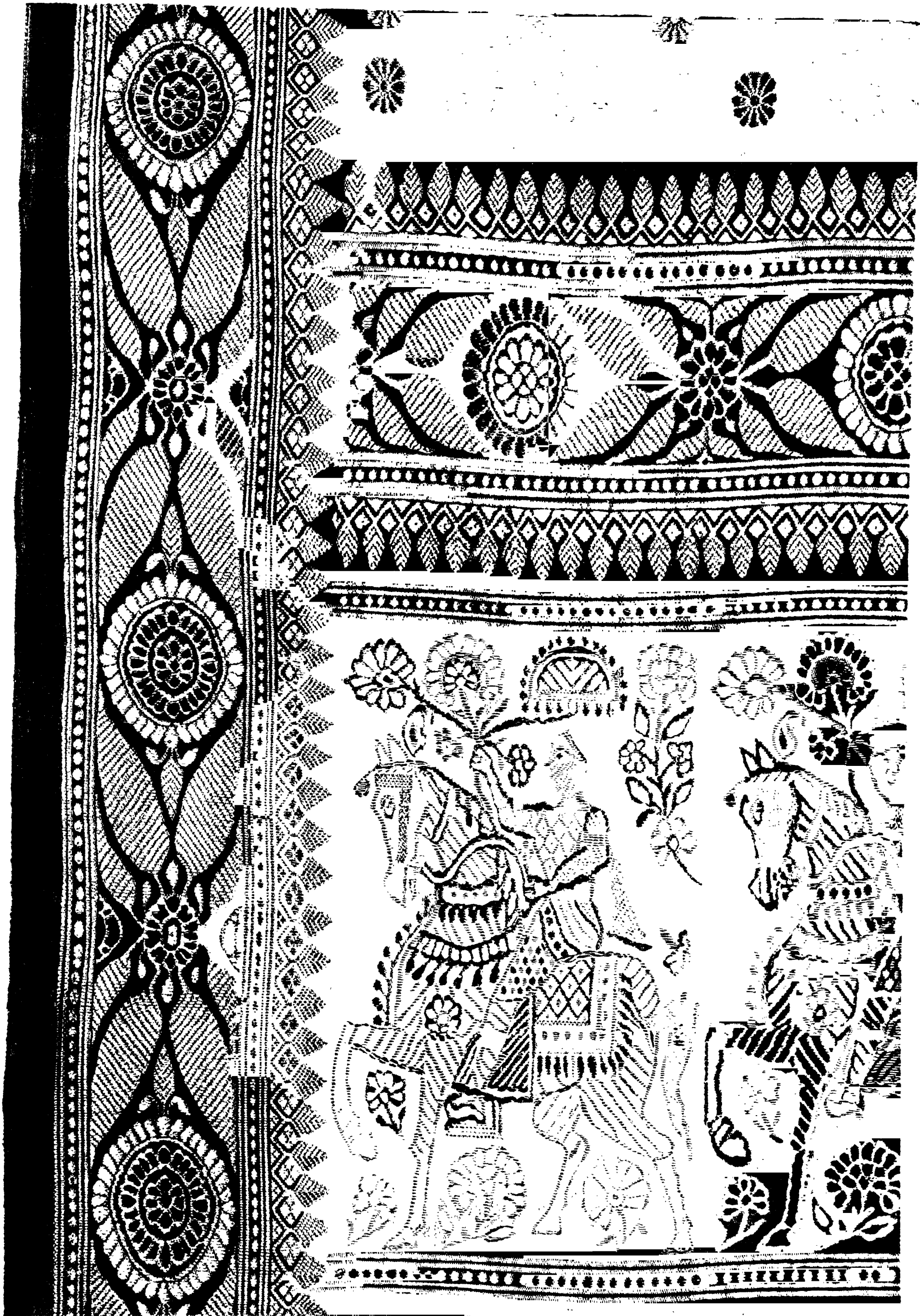
← 12½ inches →

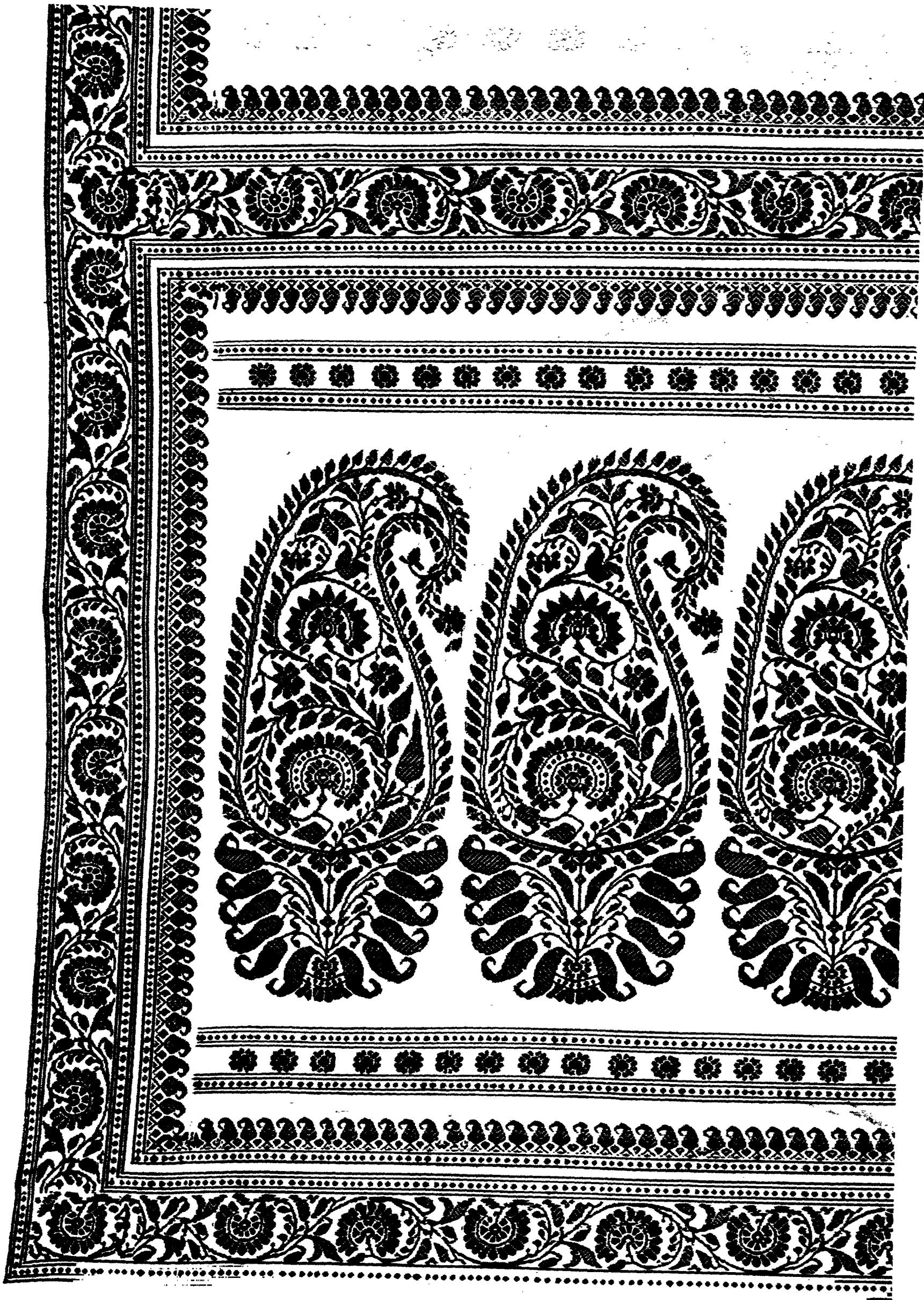


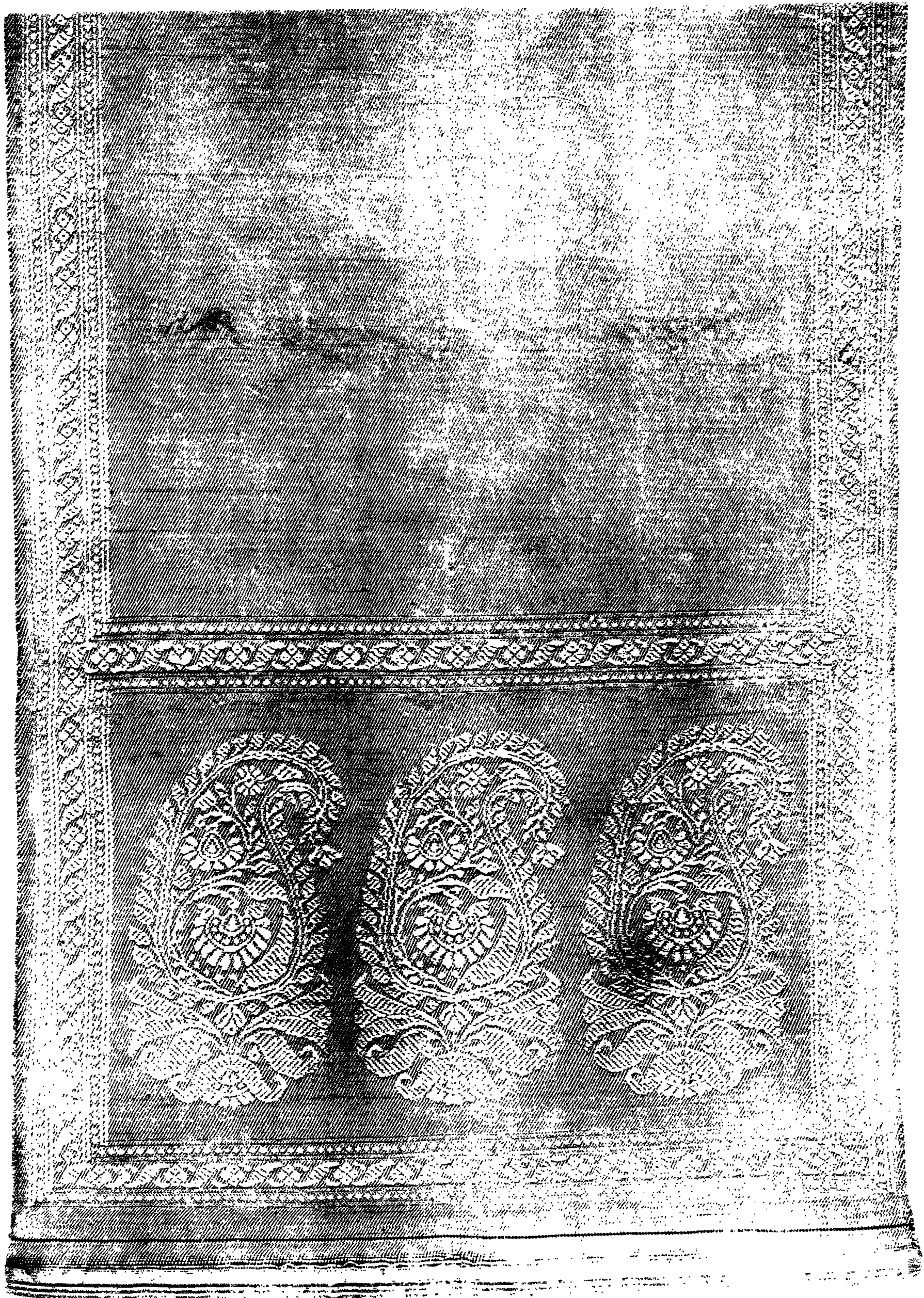
← 25½ inches →



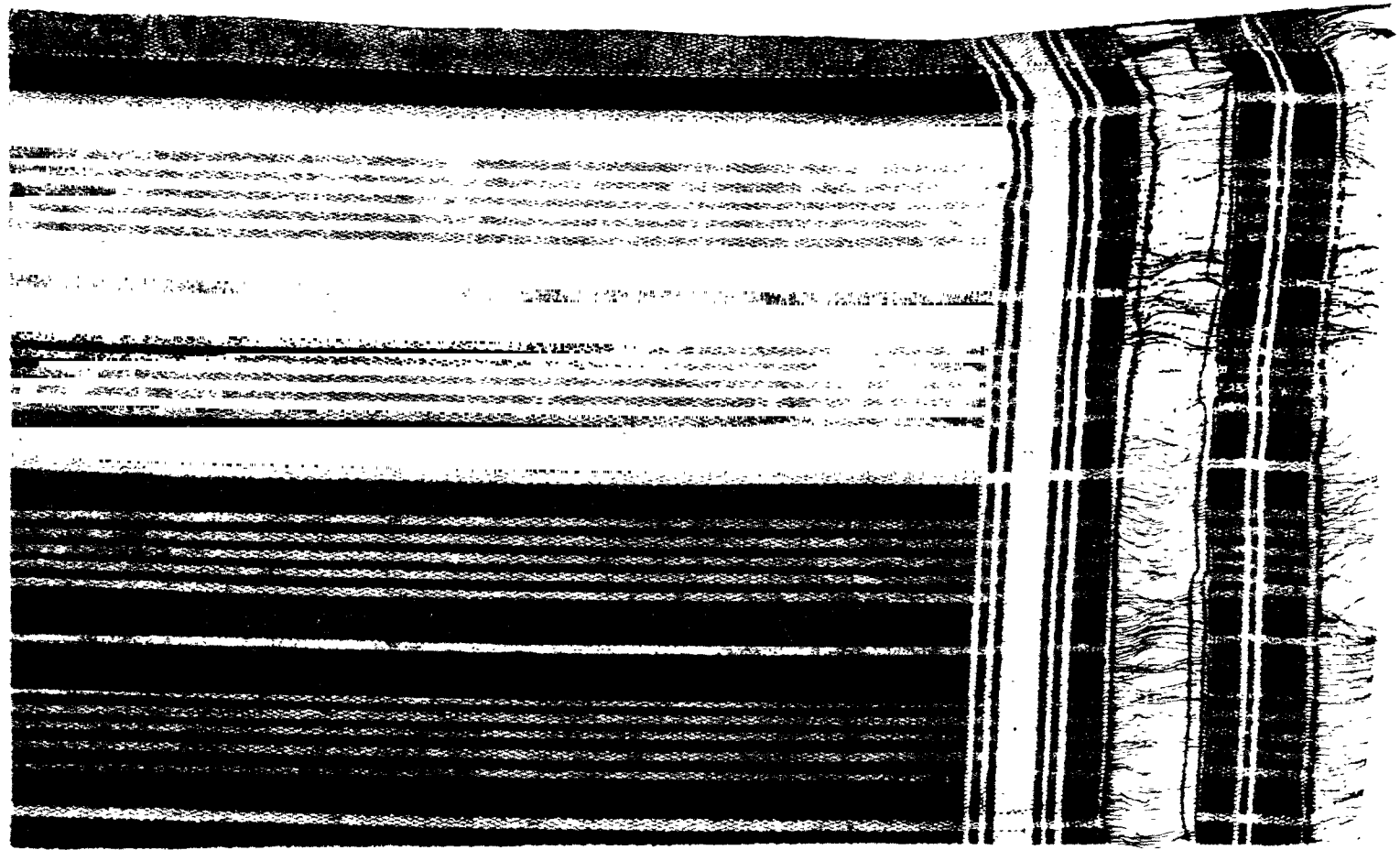
2.—(8) *Sari* WITH THREE BORDERS, MIRZAPUR SILK.



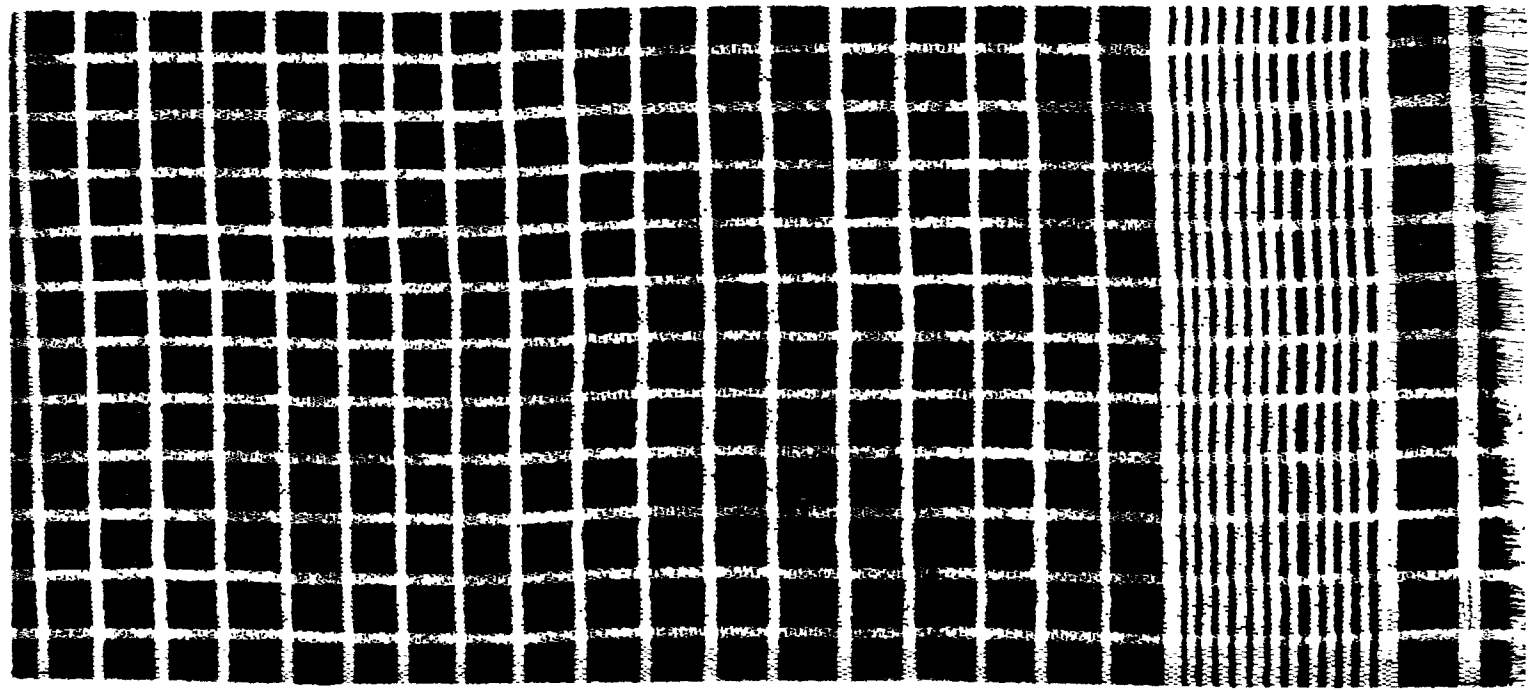




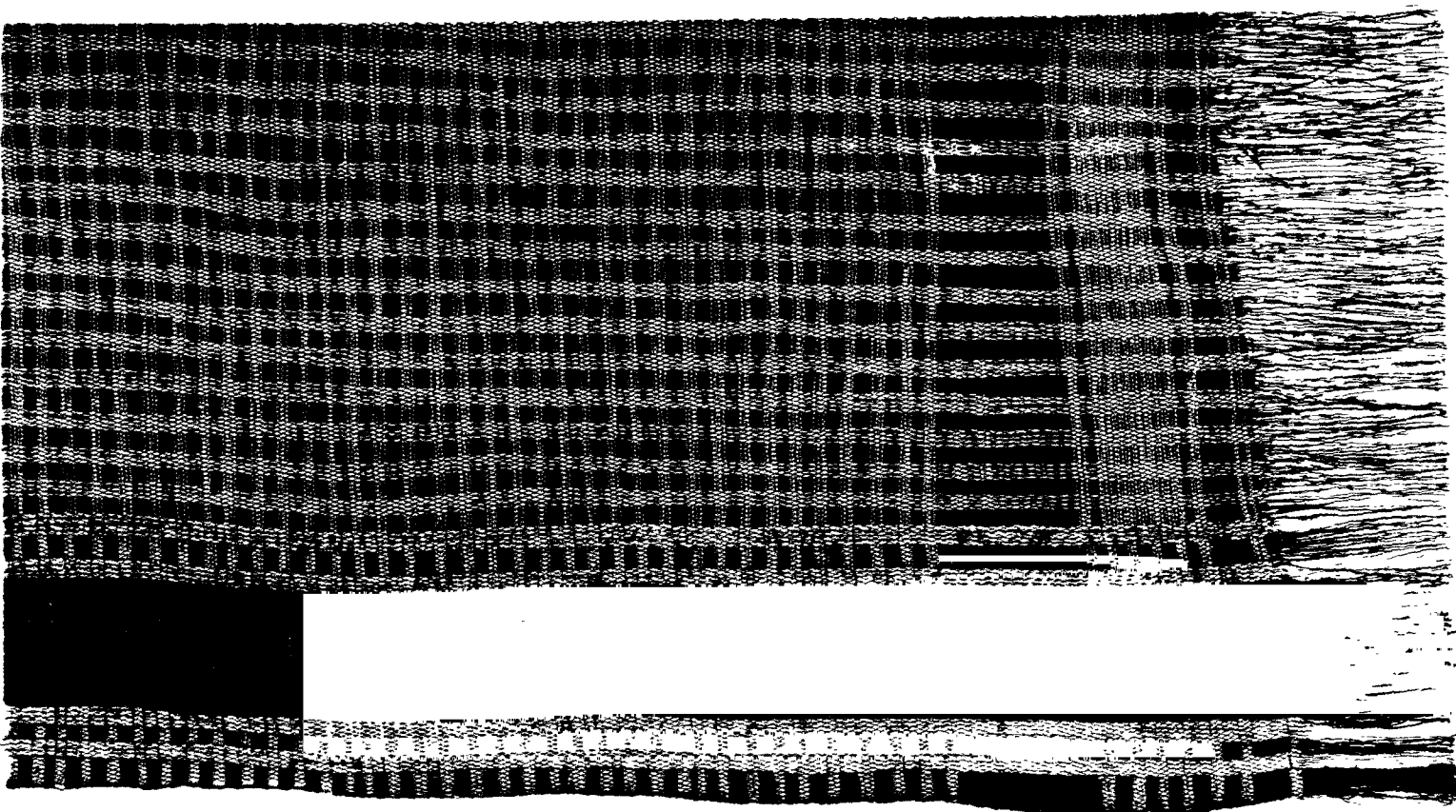
5.—(10) BALUCHAR SCARF.



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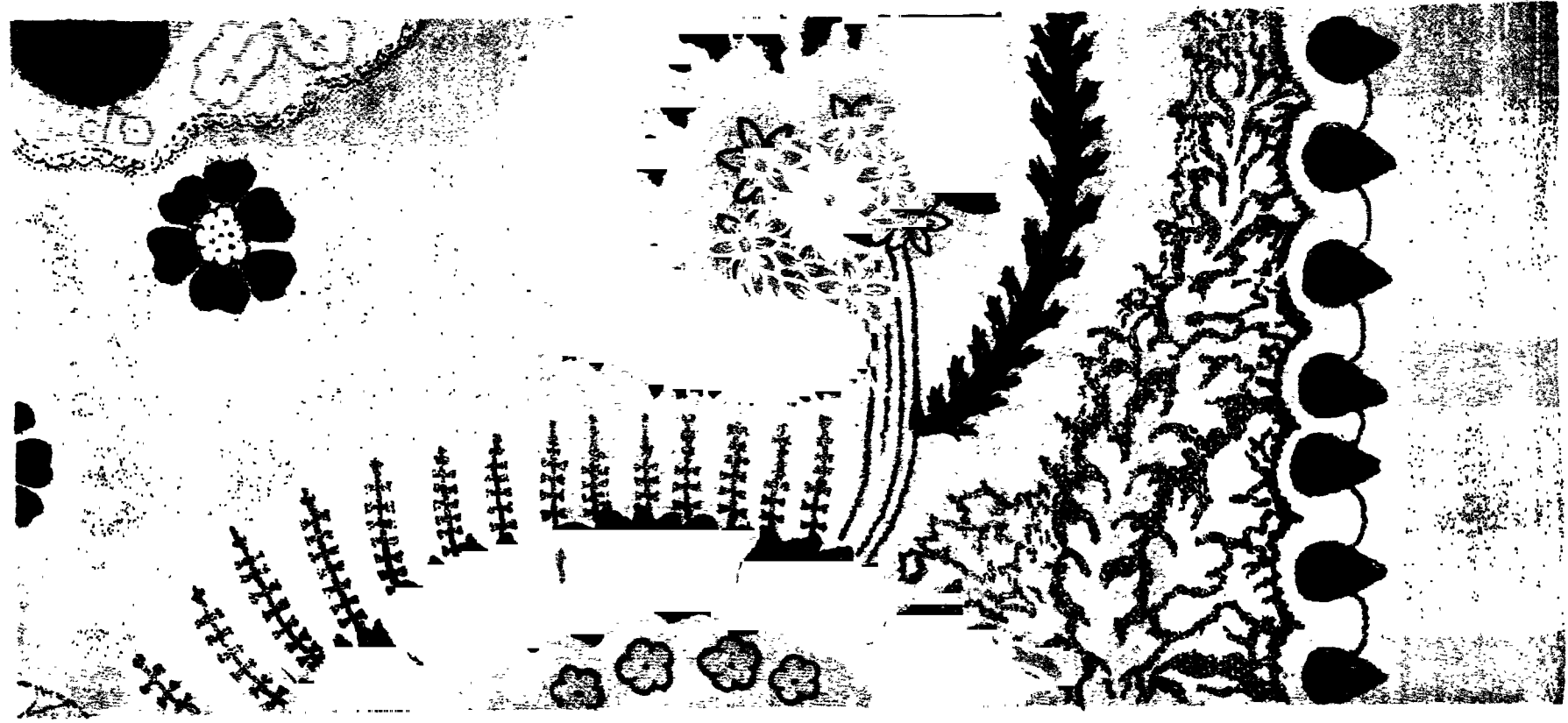


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6.---(11) *Dhari*. (13) *Phulki* HANDKERCHIEF. (16) CHECKED *Matkas*.



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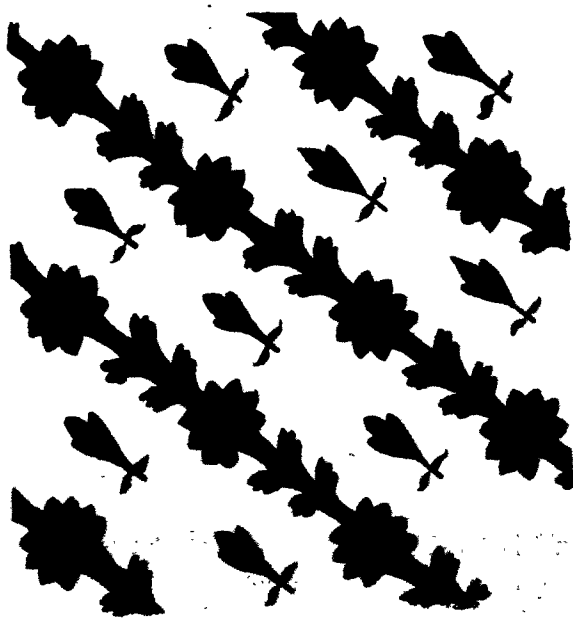
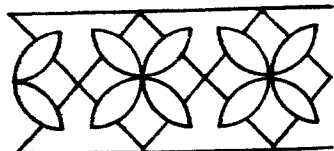
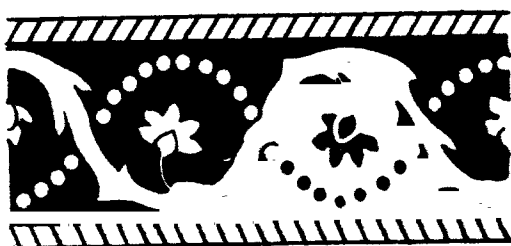
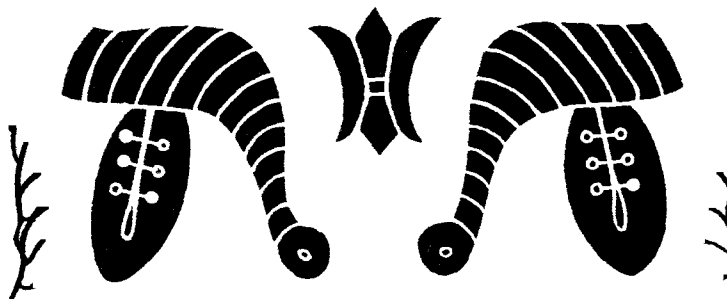
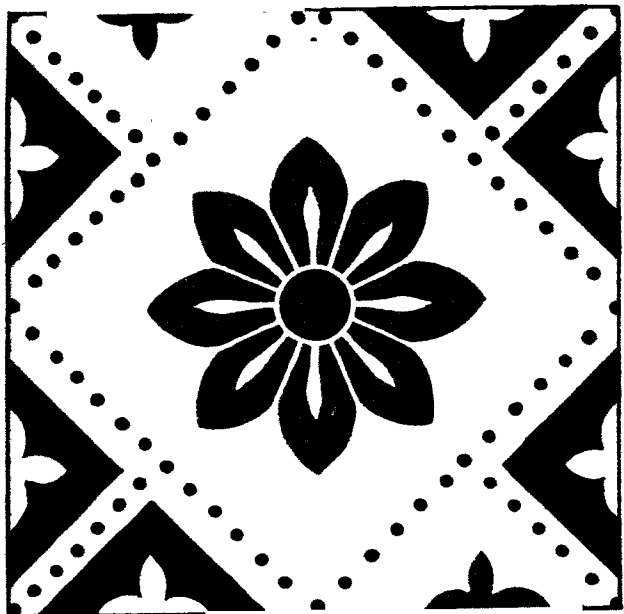
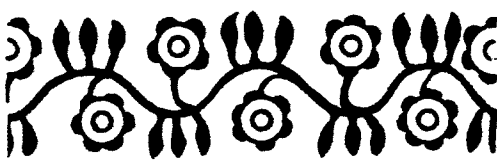
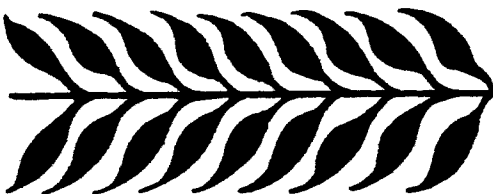
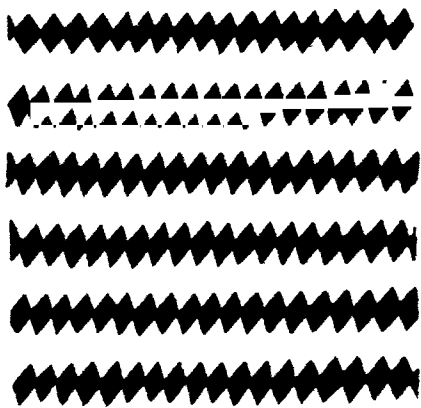
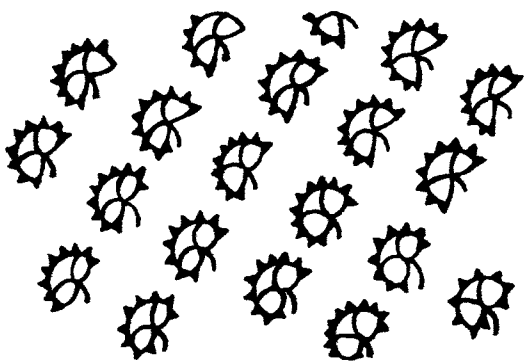
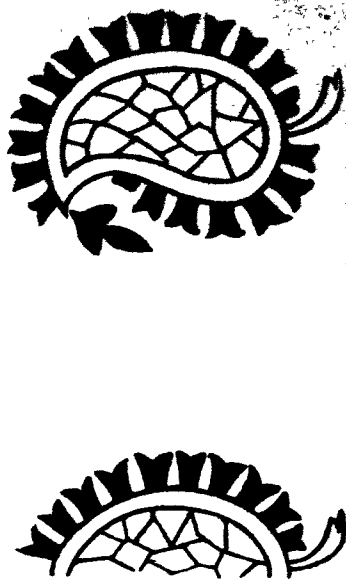
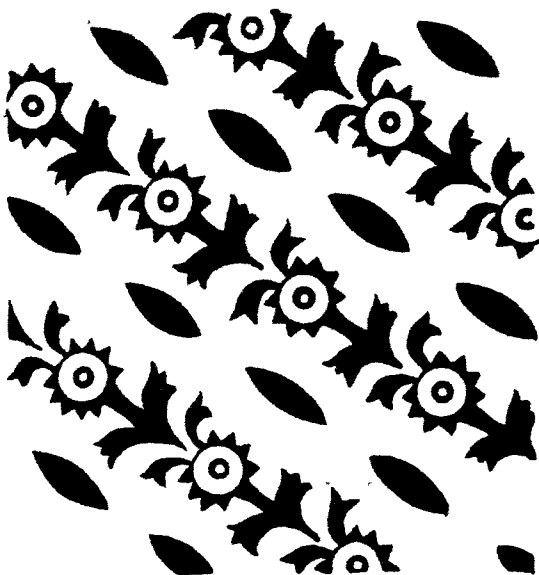
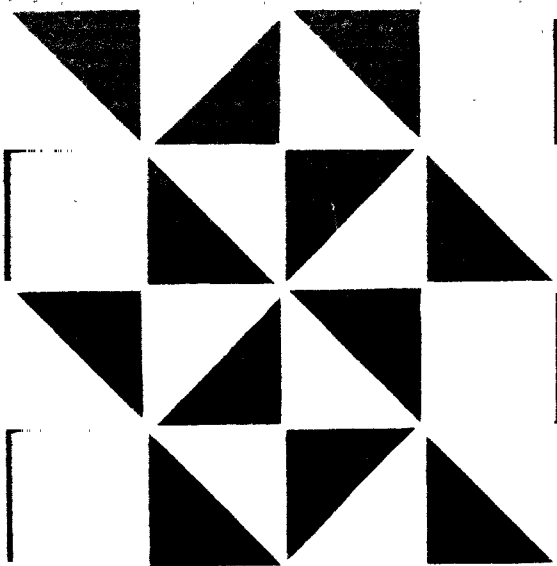
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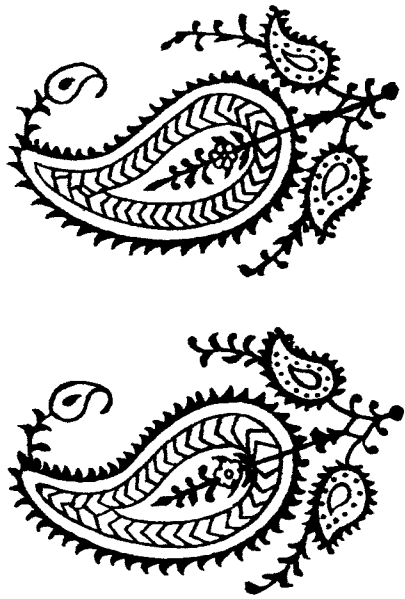
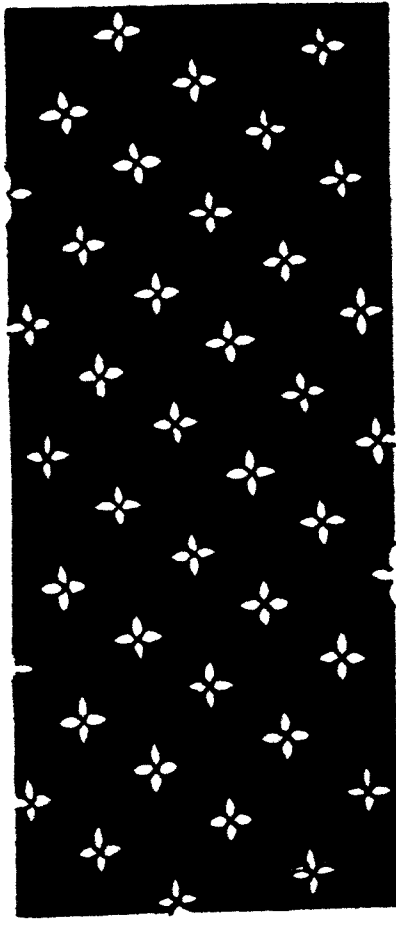
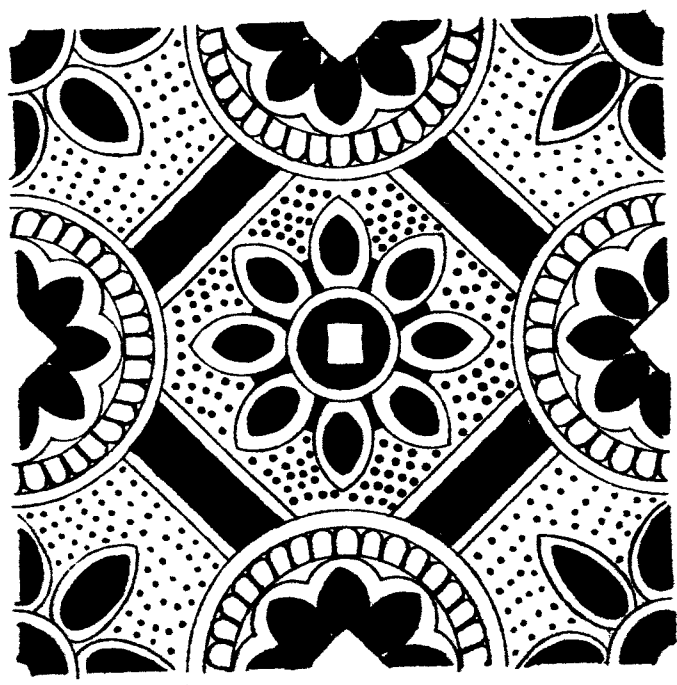
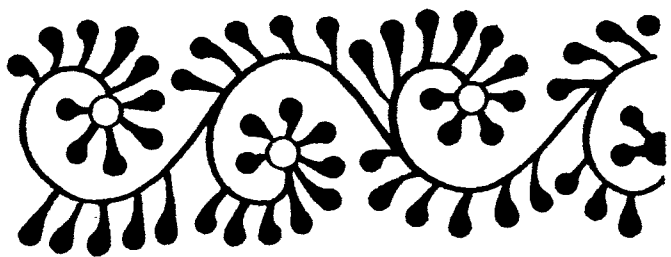
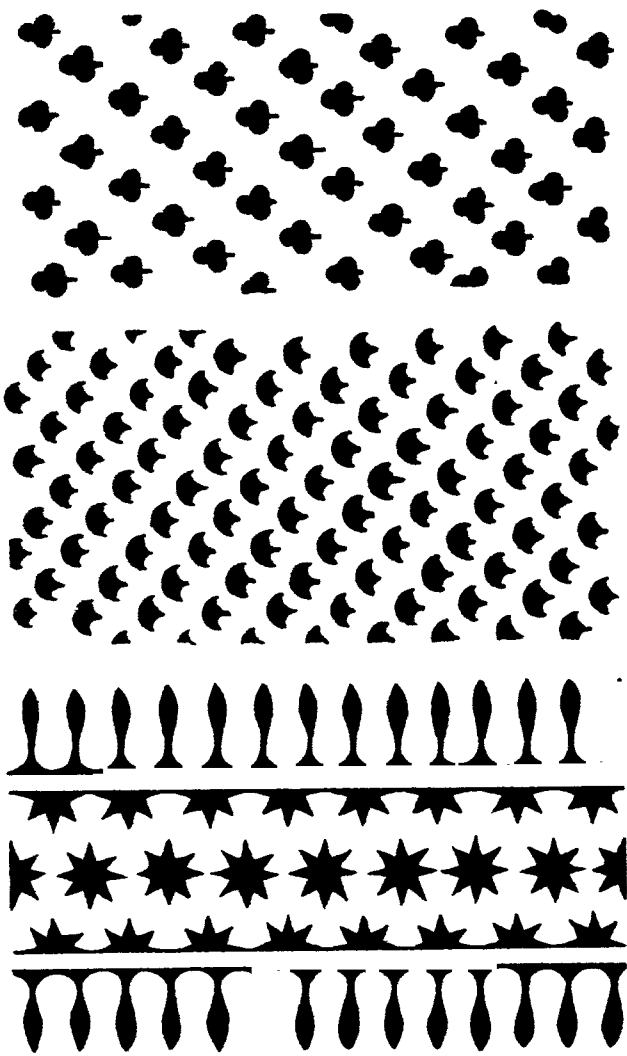
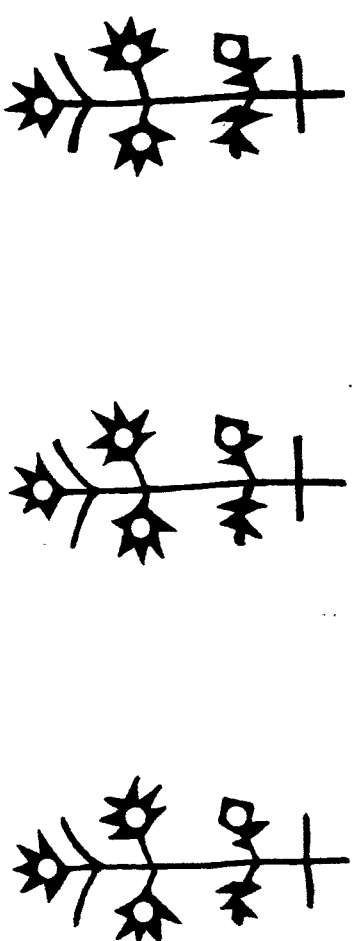
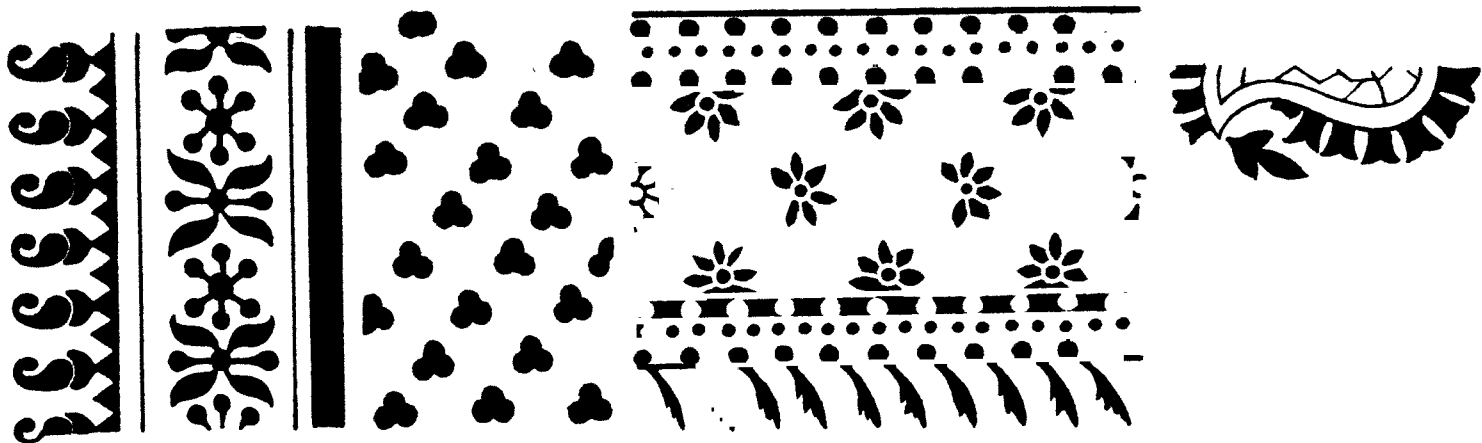


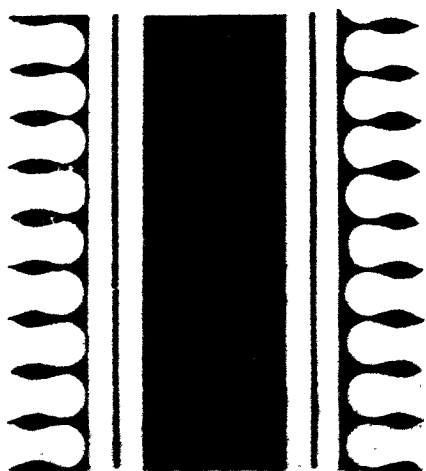
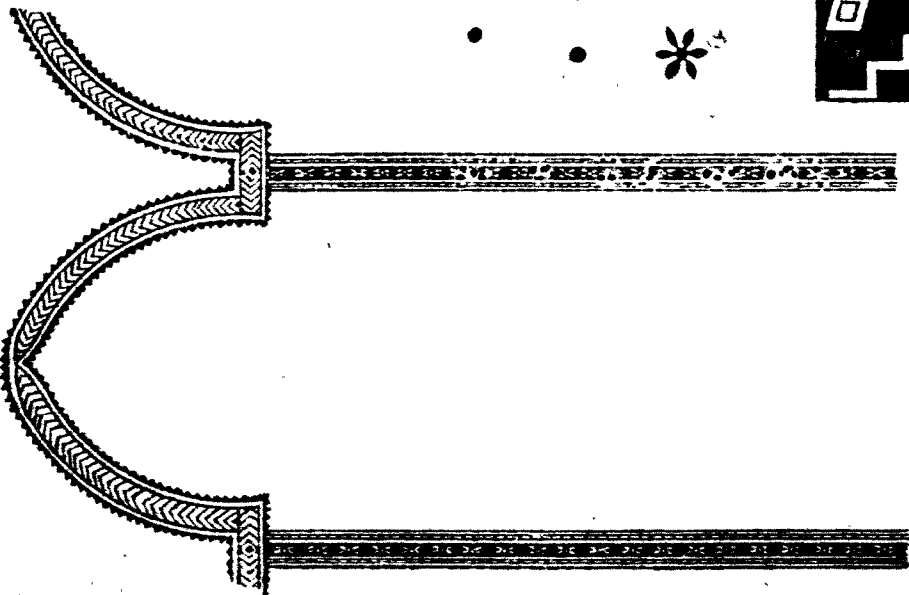
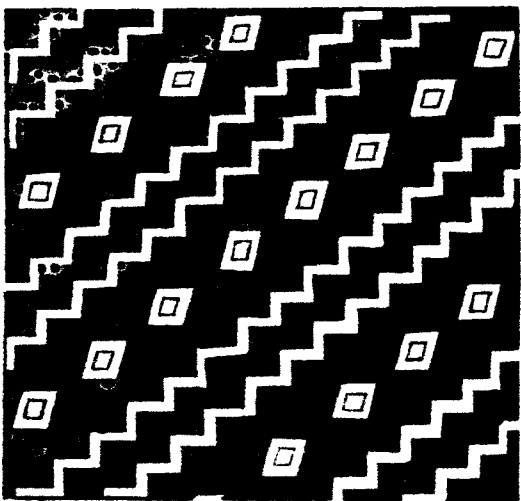
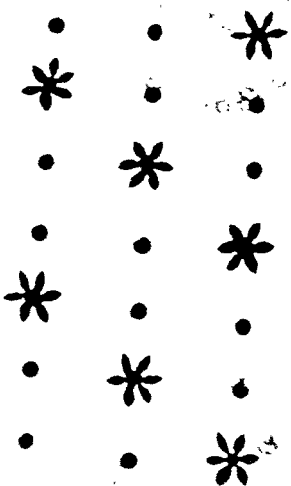
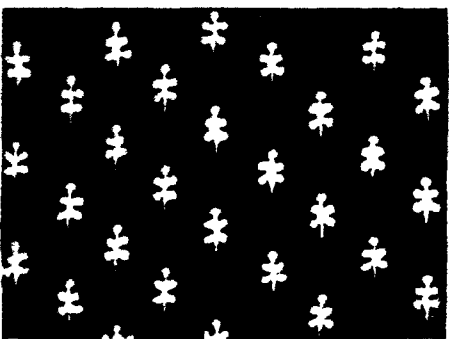
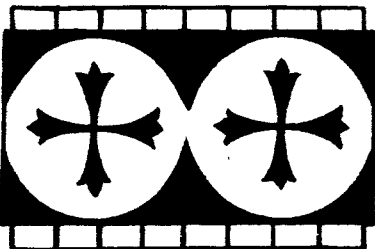
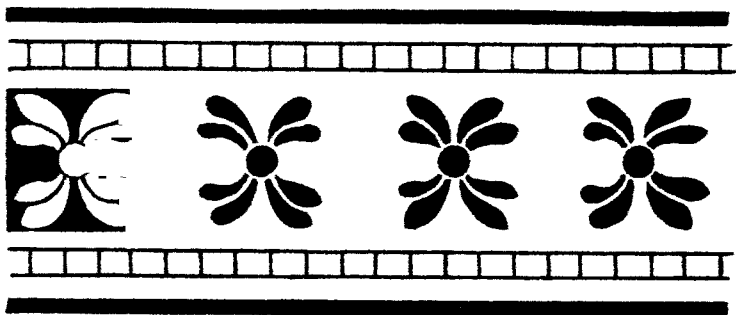
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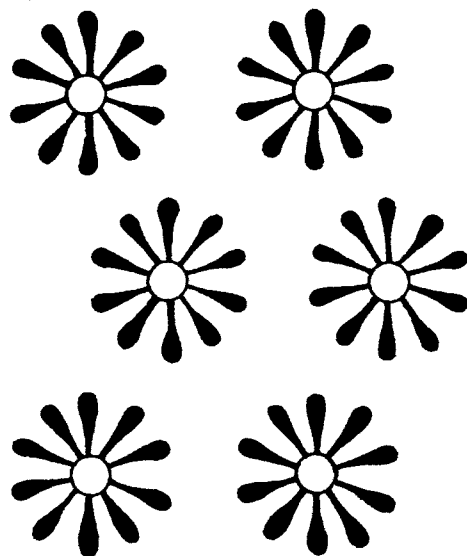
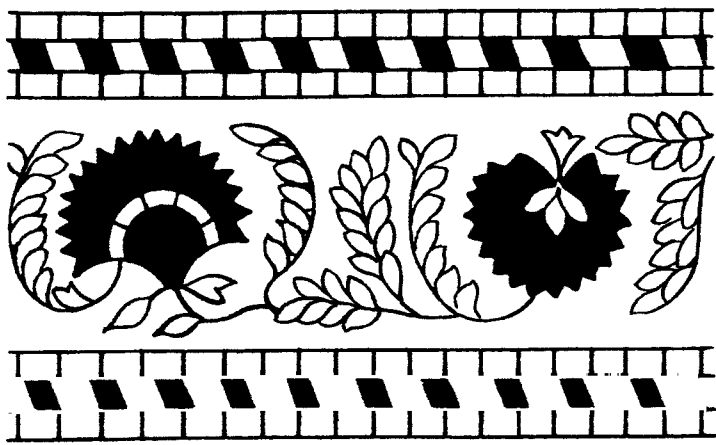
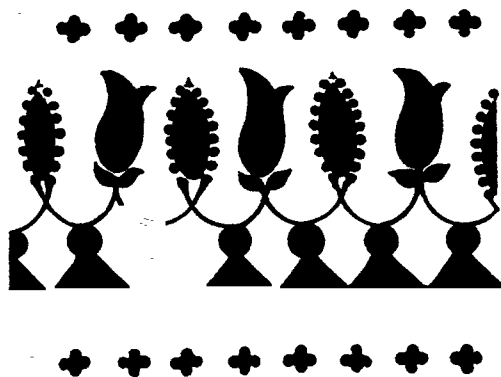
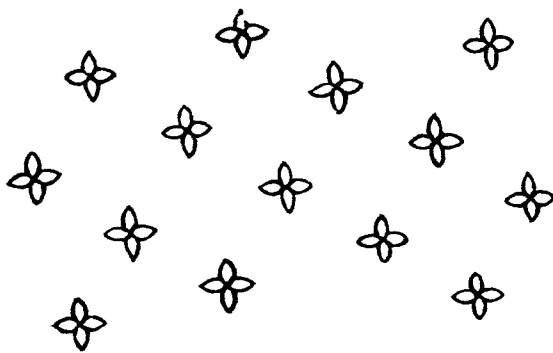
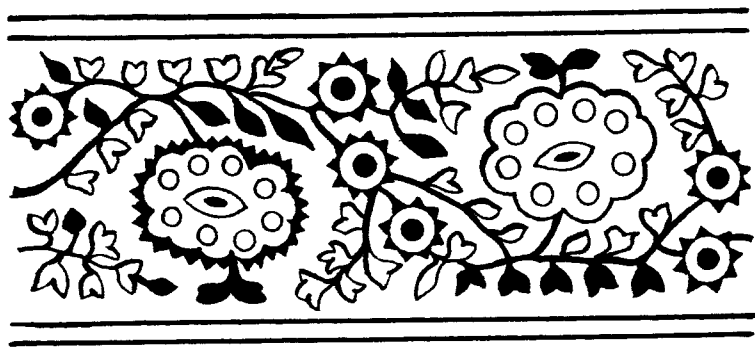
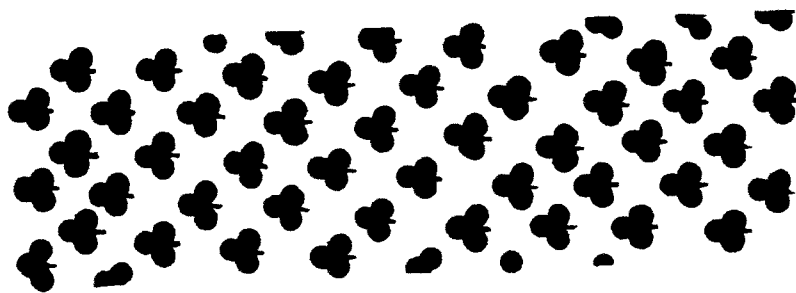
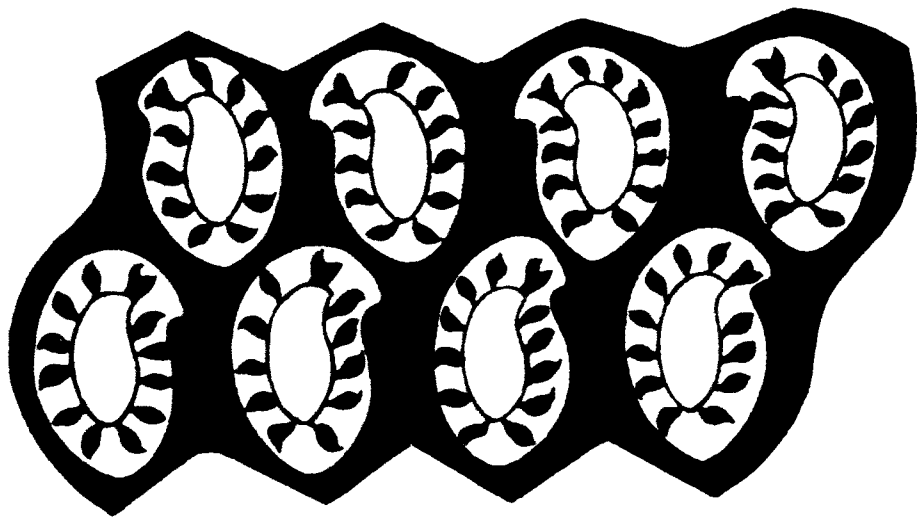
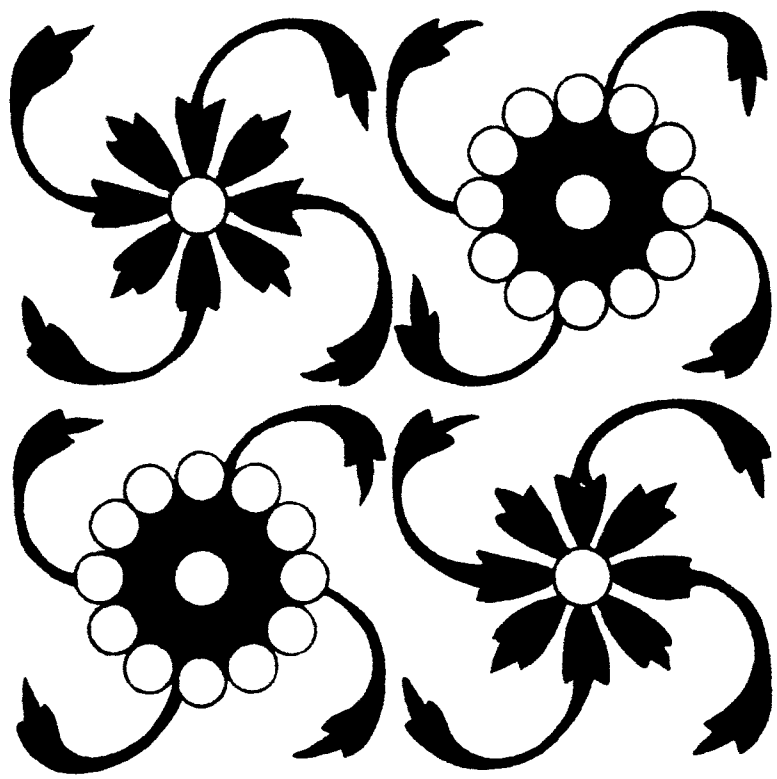


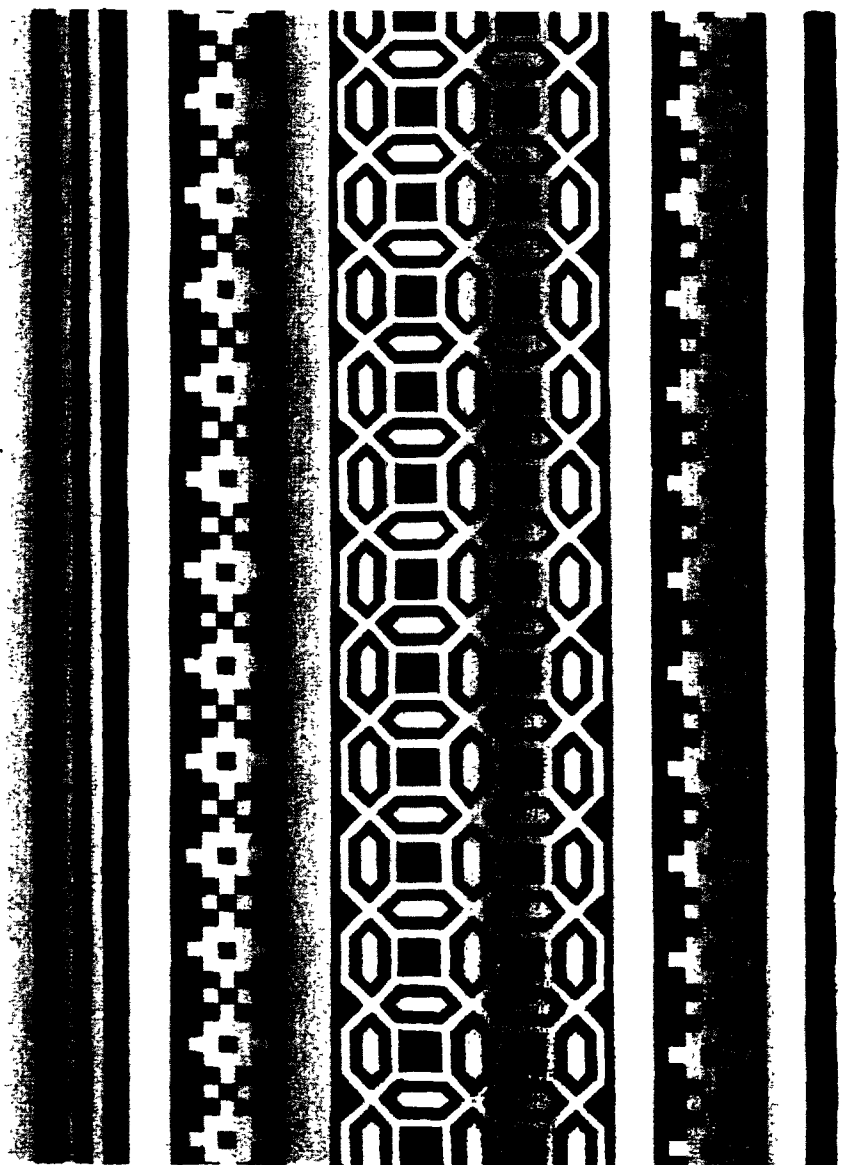
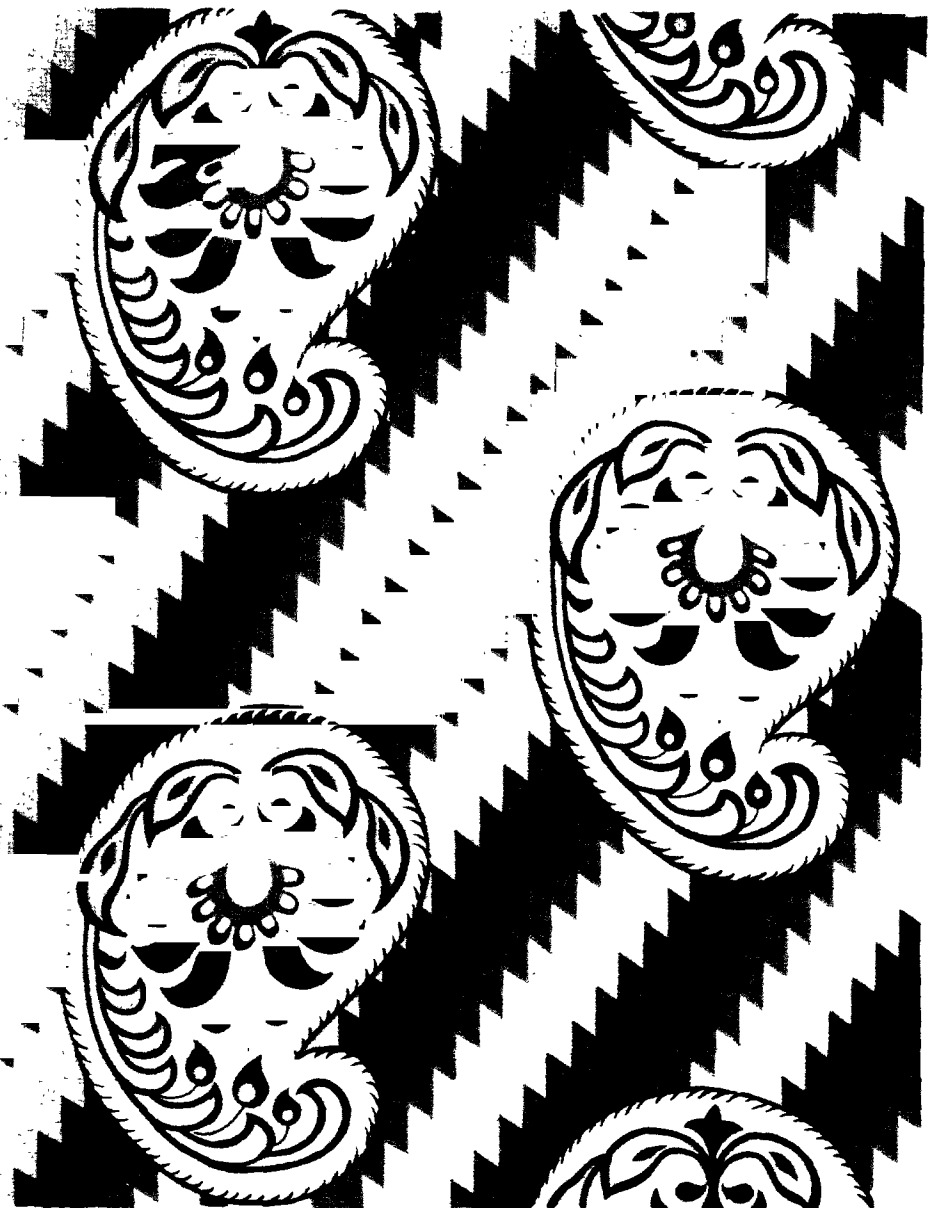
Fig. 1. Taxidermied head and pelt of a brown bear.





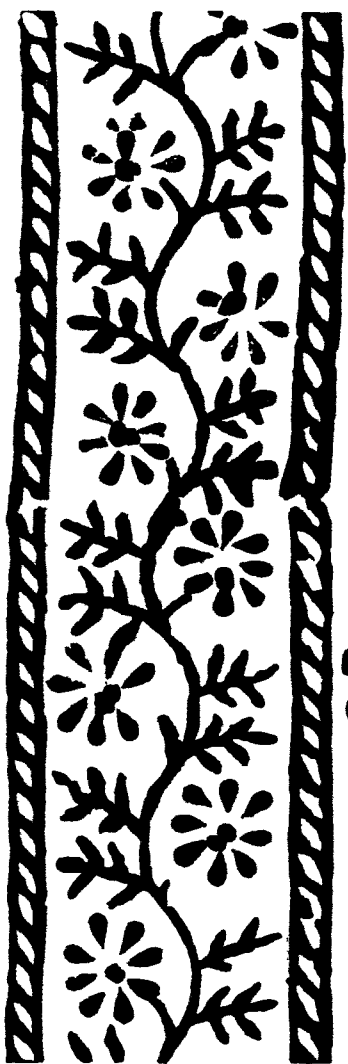






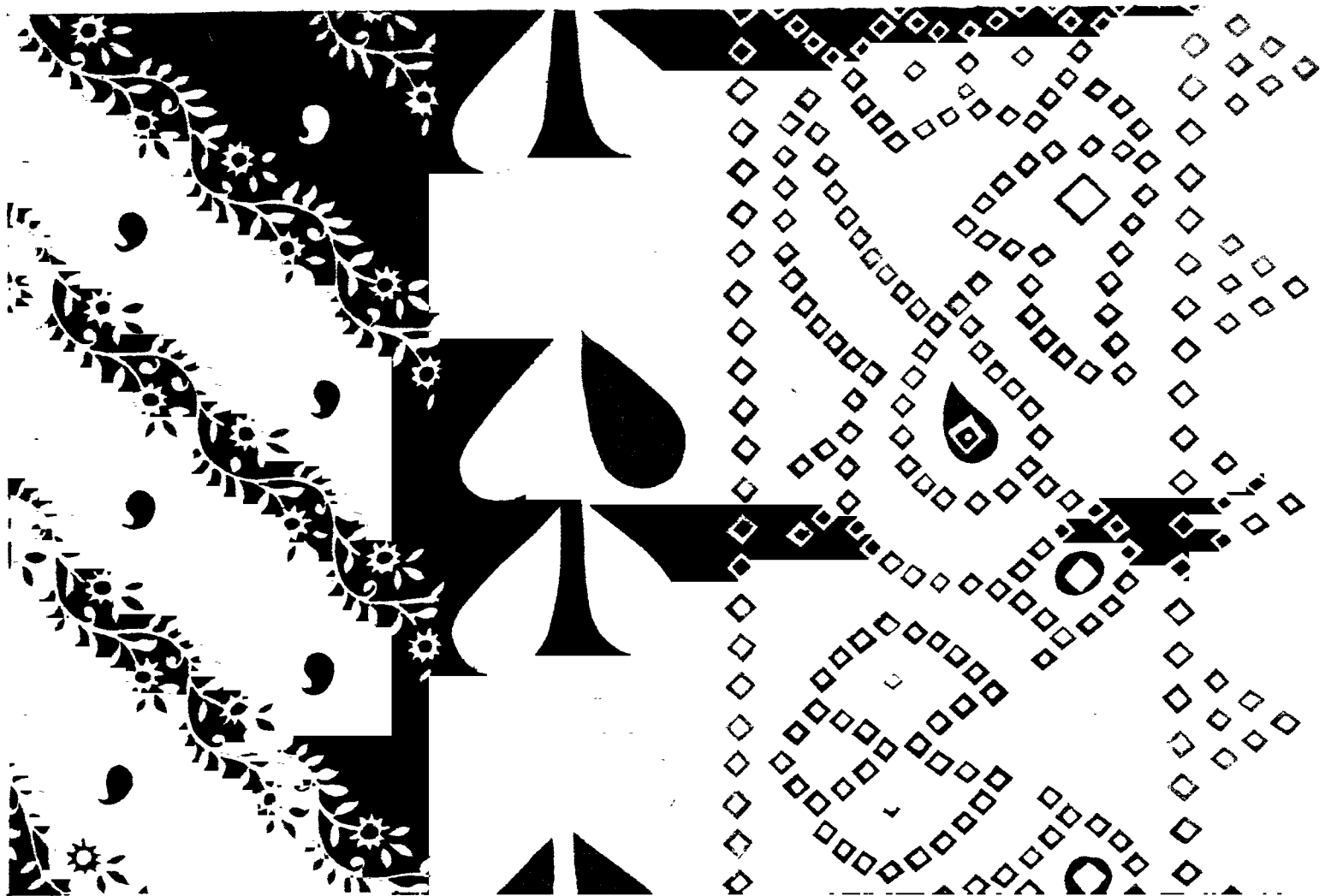
92 (1, 2, 15).—IMPORTED COLOUR-PRINTED FABRICS.

"Of these printed fabrics I submit samples taken at random from a large collection which has been examined by me for the information of Government, as proof that my condemnation is not unjust."—E.T.



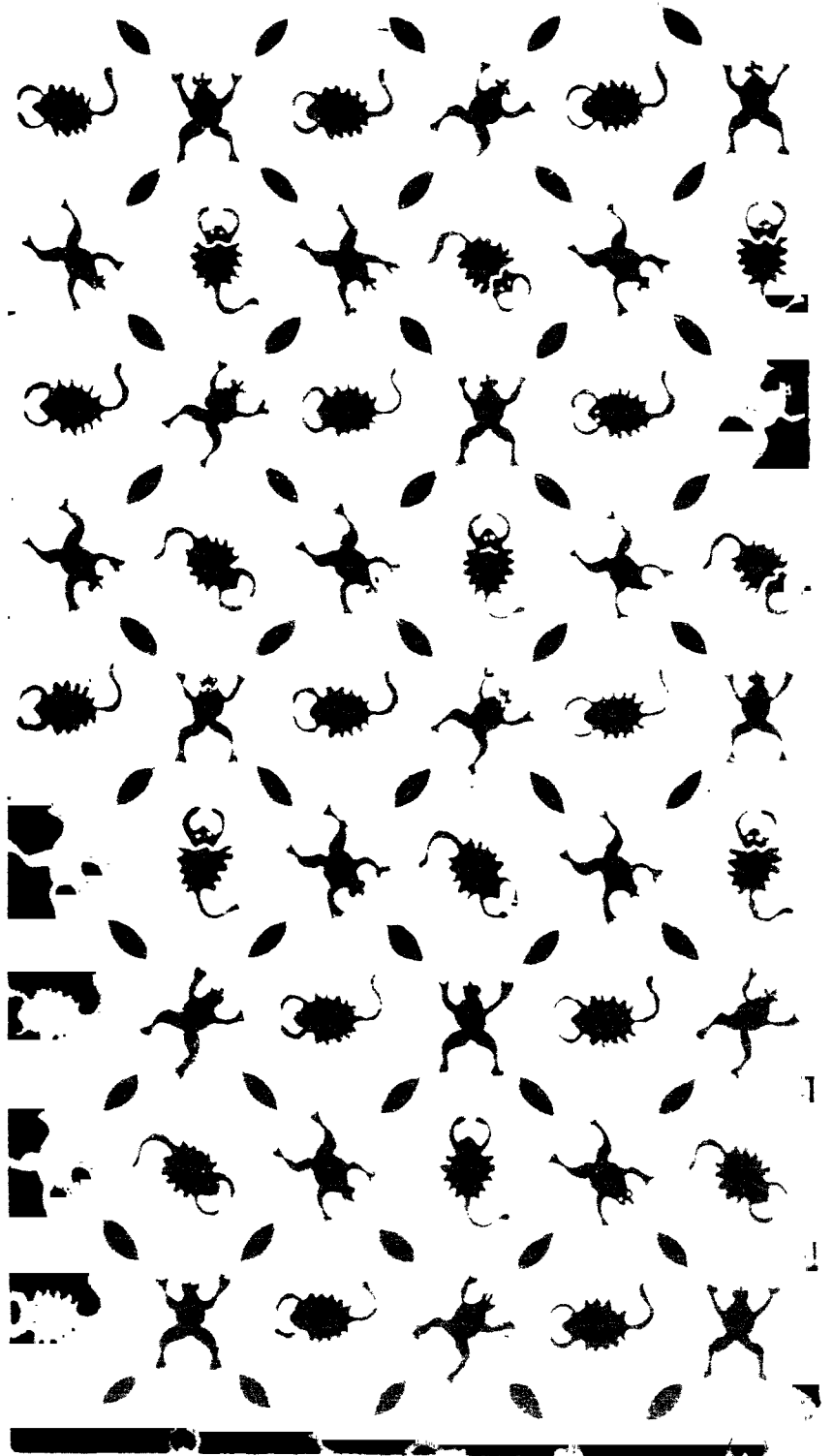
93 (8, 9).—IMPORTED COLOUR-PRINTED FABRICS.

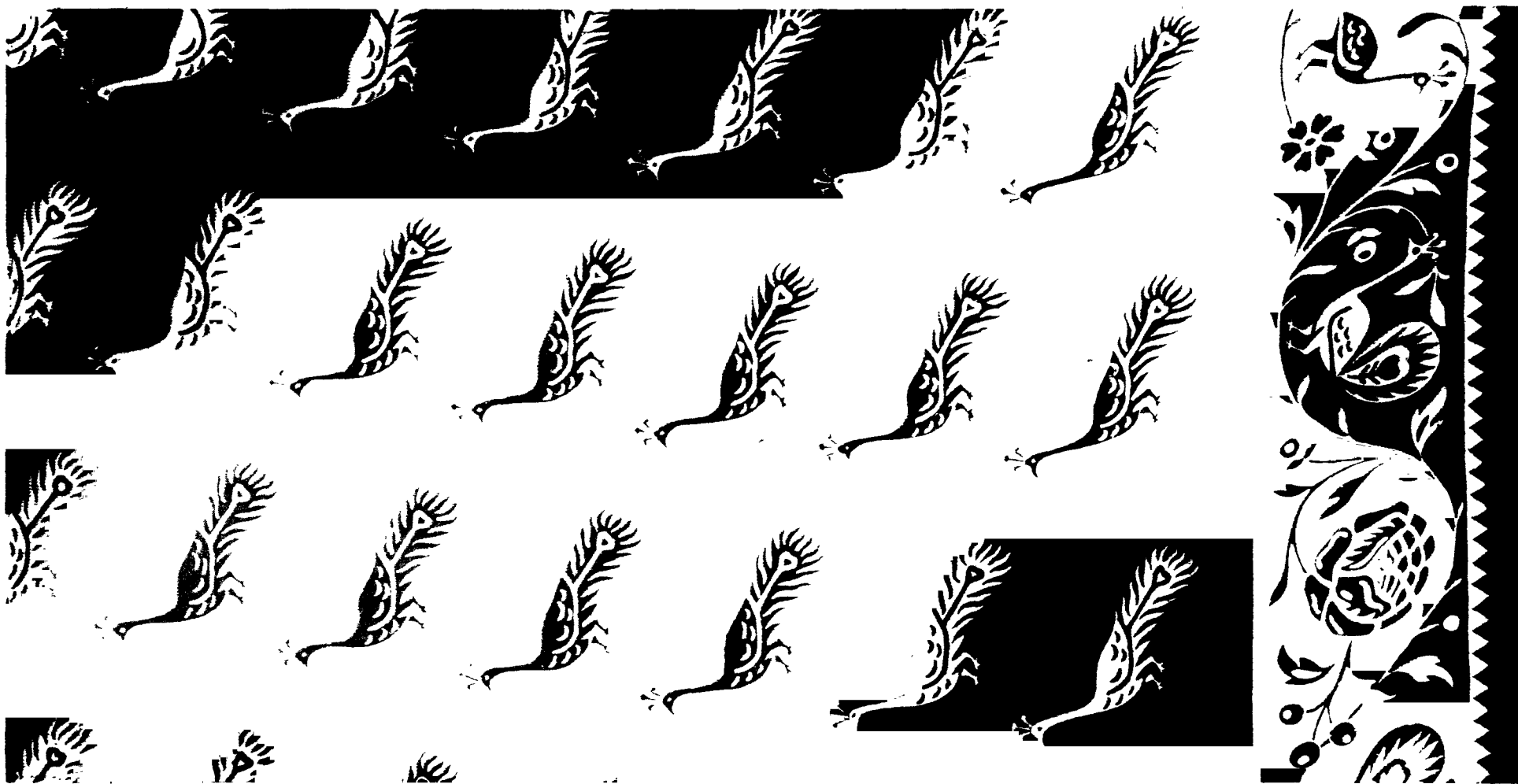
"Of these printed fabrics I submit samples taken at random from a large collection which has been examined by me, for the information of Government, as proof that my condemnation is not unjust."—E.T.



94 (13, 14, 17).—IMPORTED COLOUR-PRINTED FABRICS.

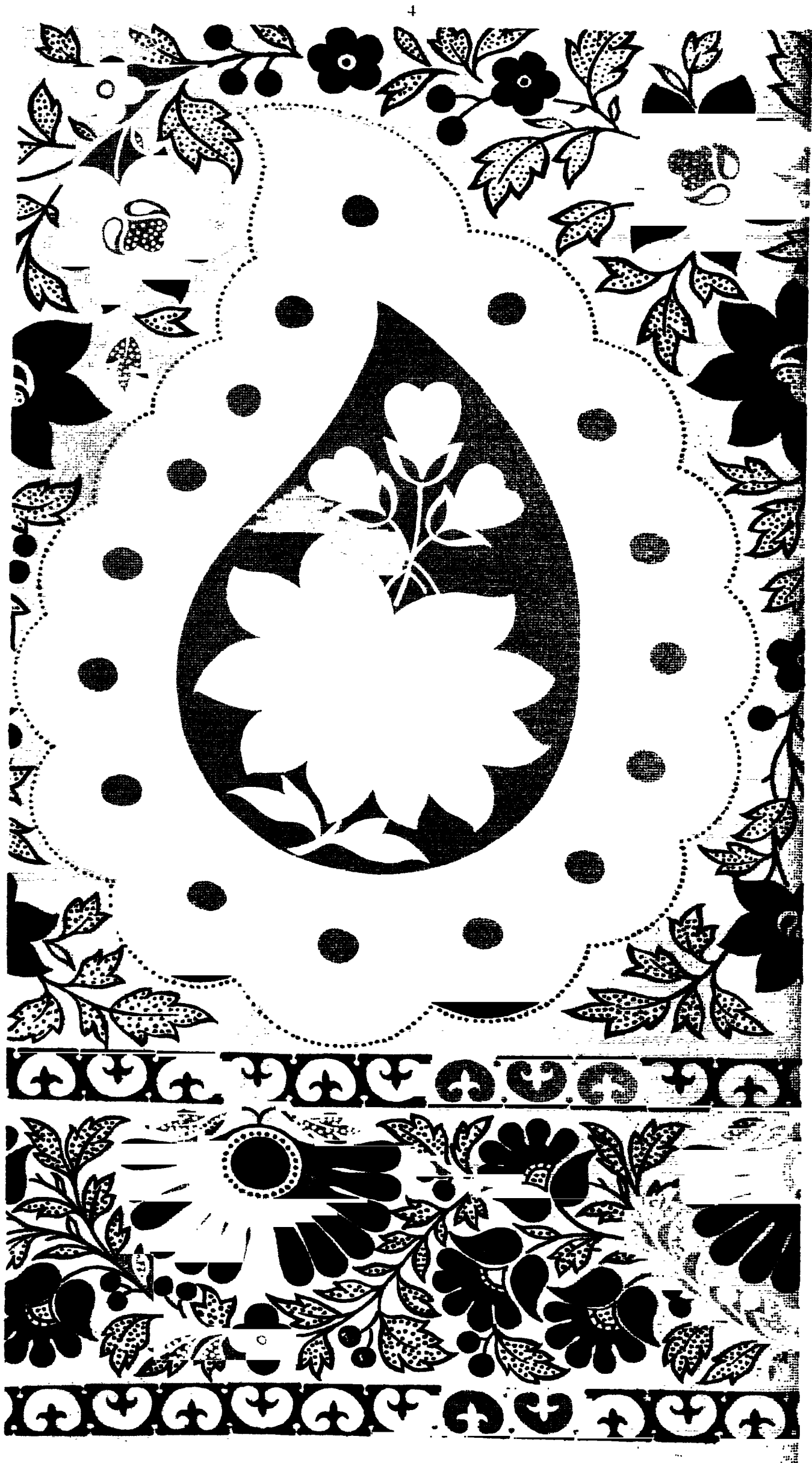
"Of these printed fabrics I submit samples taken at random from a large collection which has been examined by me, for the information of Government, as proof that my condemnation is not unjust."—E.T.





95 (10, 18).—IMPORTED COLOUR-PRINTED FABRICS.

"Of these printed fabrics I submit samples taken at random from a large collection which has been examined by me, for the information of Government, as proof that my condemnation is not unjust."—E.T.



96 (4).—IMPORTED COLOUR-PRINTED FABRICS.

"Of these printed fabrics I submit samples taken at random from a large collection which has been examined by me, for the information of Government, as proof that my condemnation is not unjust."—E.T.

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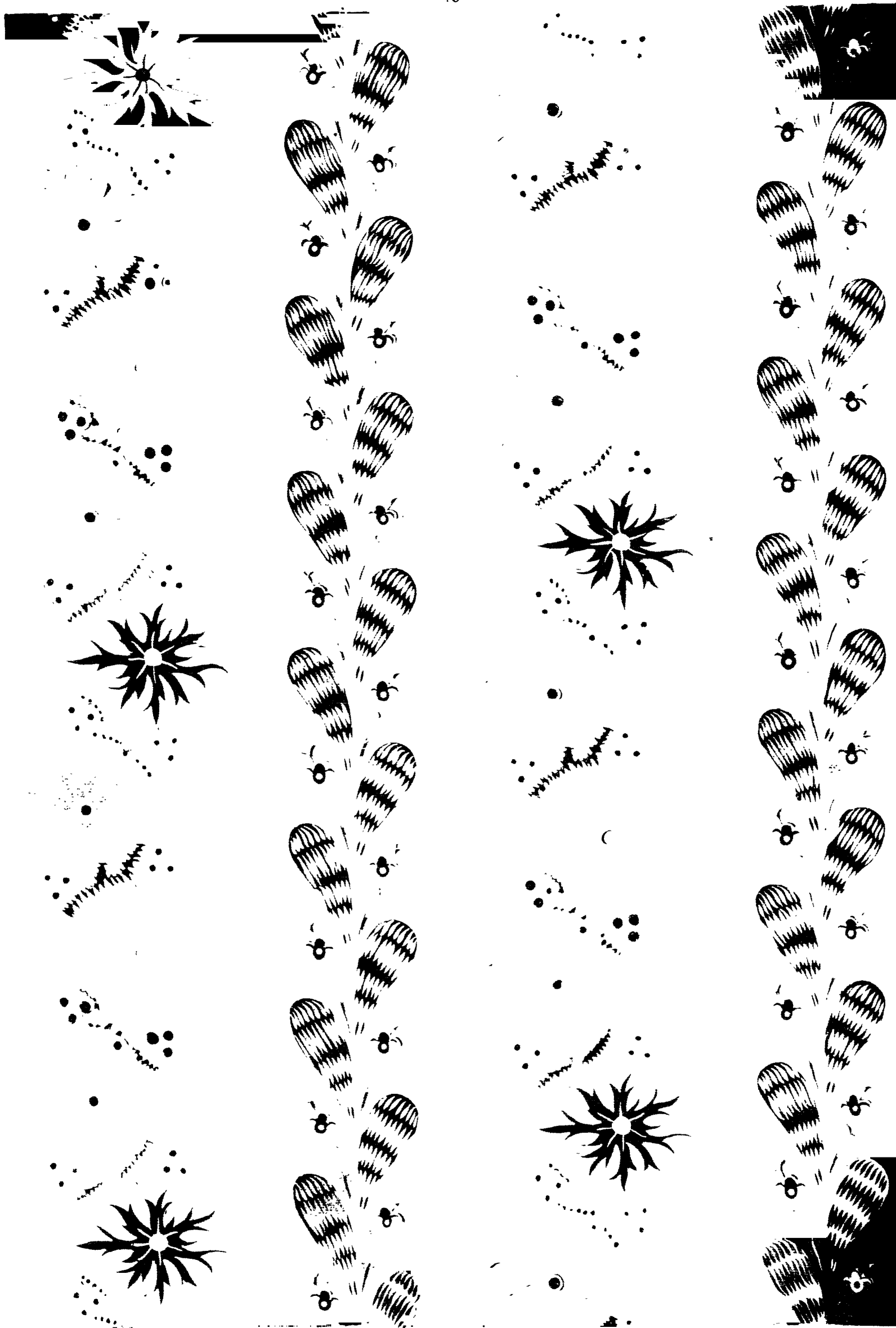


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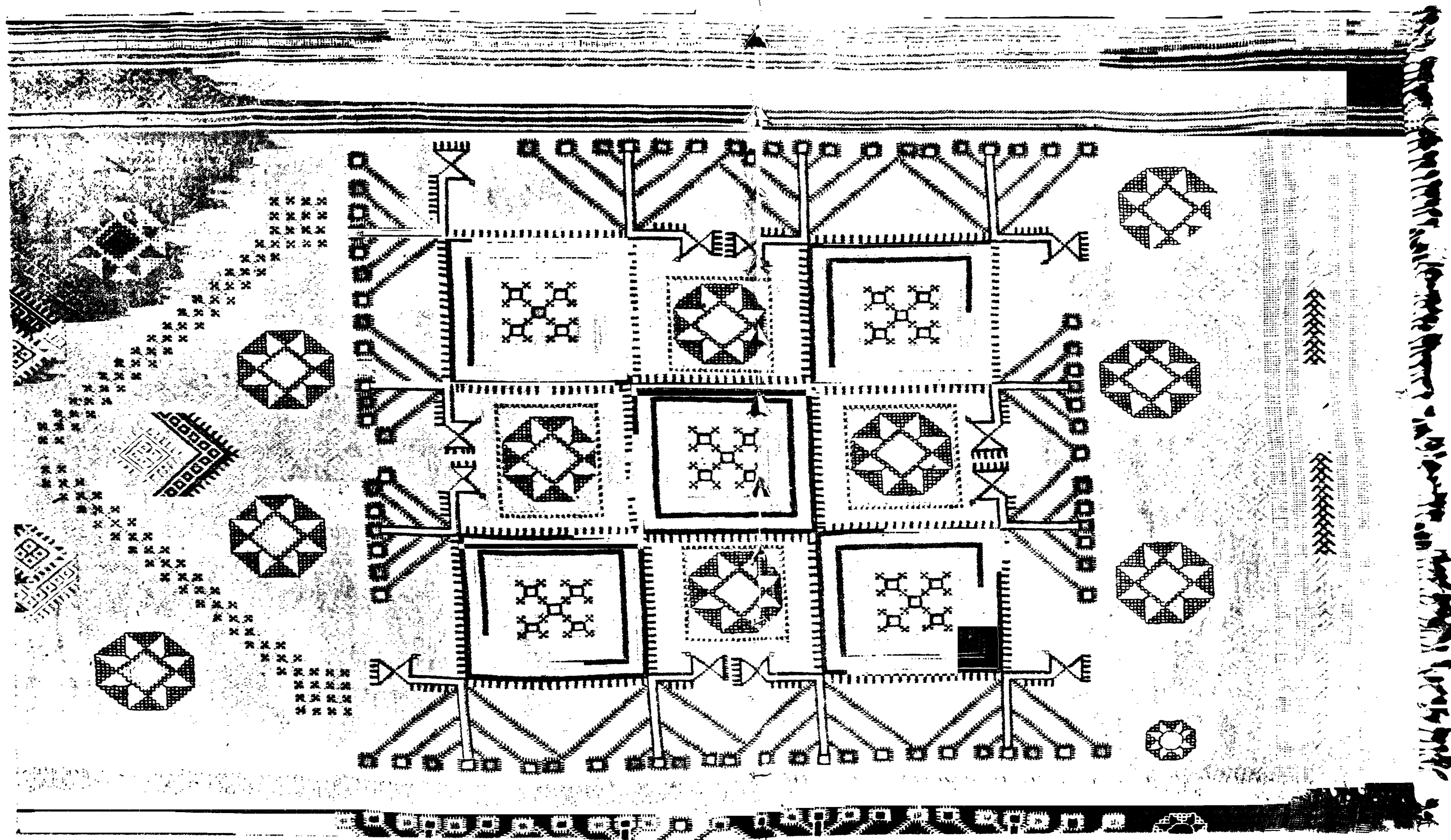
97 (5. 7).—IMPORTED COLOUR-PRINTED FABRICS.

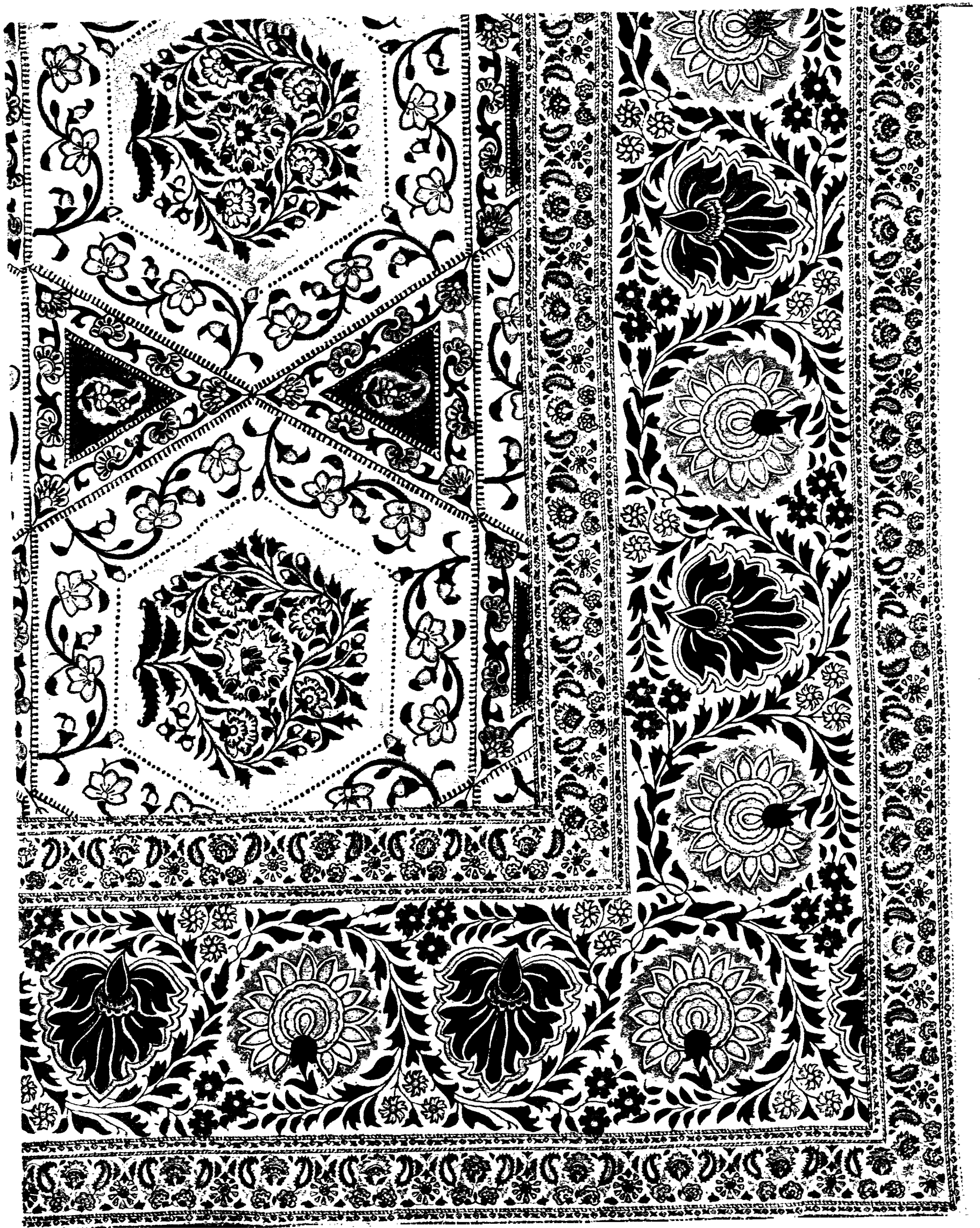
"Of these printed fabrics I submit samples taken at random from a large collection which has been examined by me, for the information of Government, as proof that my condemnation is not unjust."—E.T.



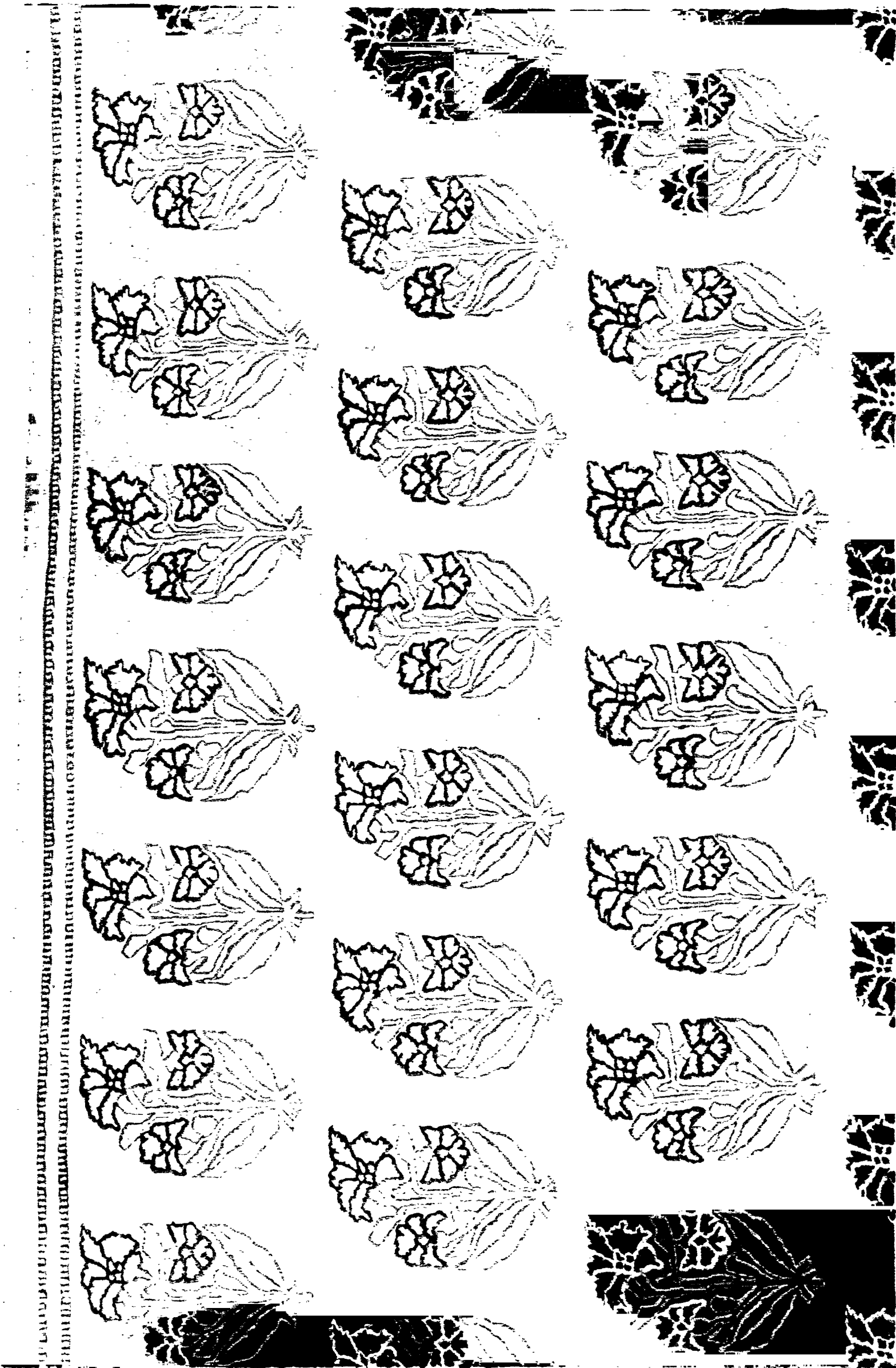
98 (16).—IMPORTED COLOUR-PRINTED FABRIC.

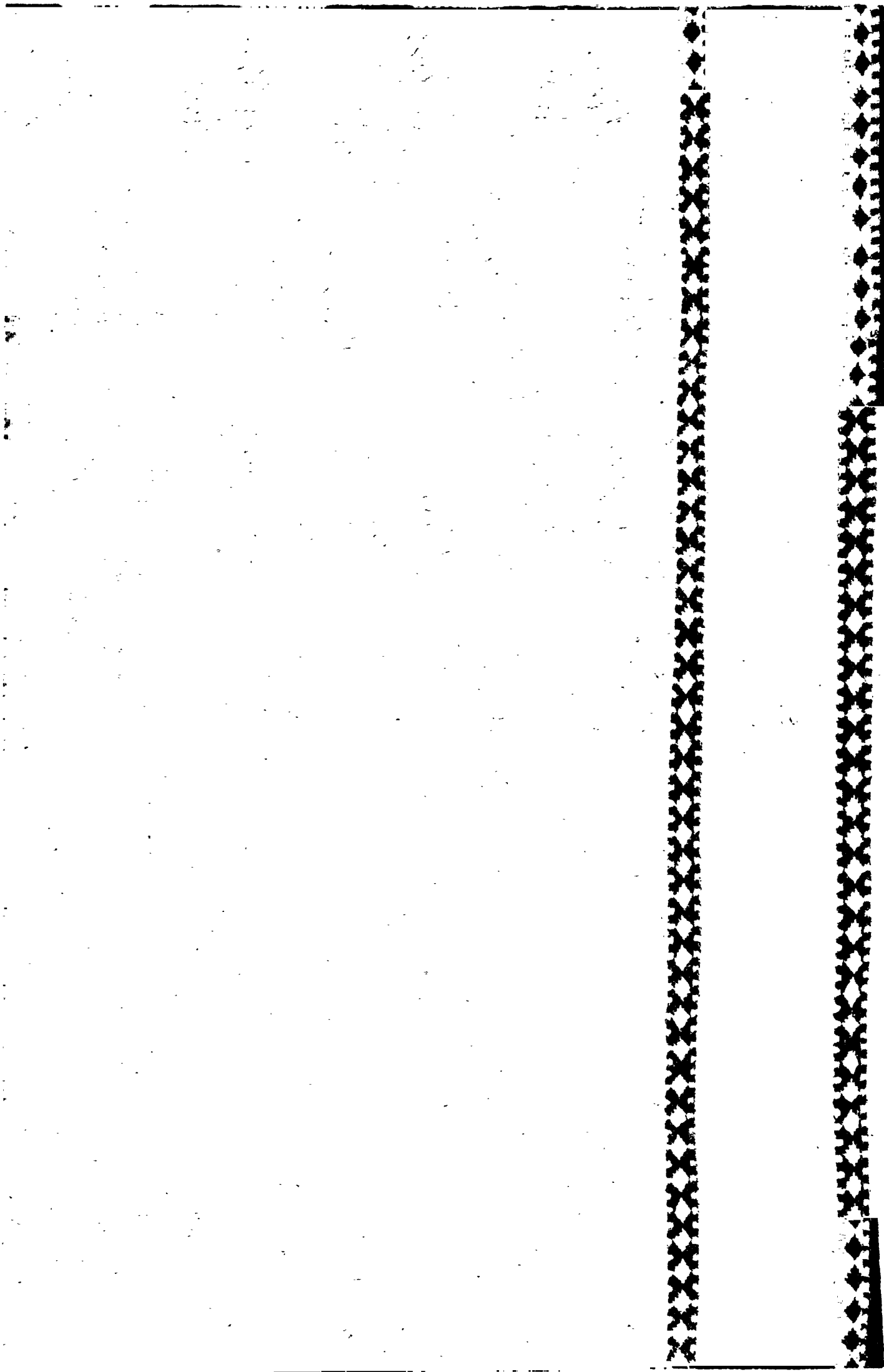
"Of these printed fabrics I submit samples taken at random from a large collection which has been examined by me for the information of Government, as proof that my condemnation is not unjust."—E.T.





PRINTED COTTON. MADRAS.



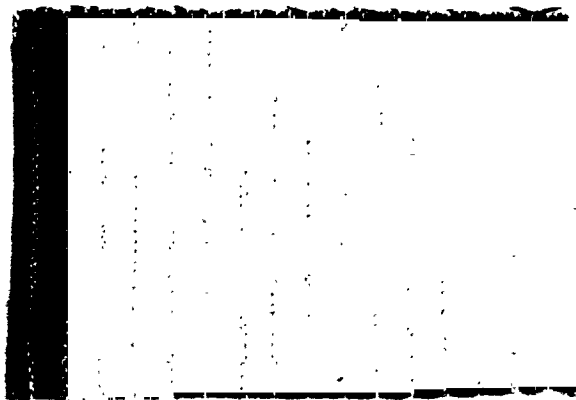


WOVEN SILK SHAWL. BANGALORE.

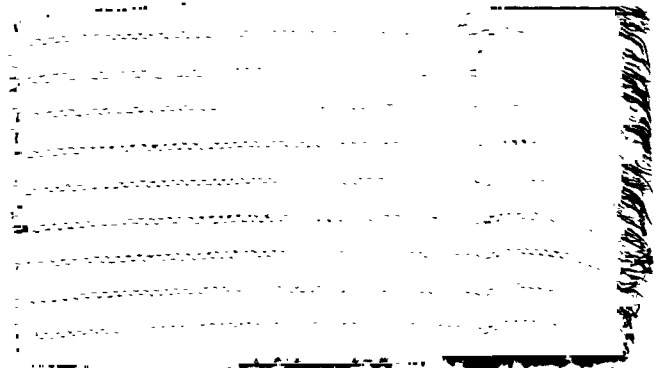
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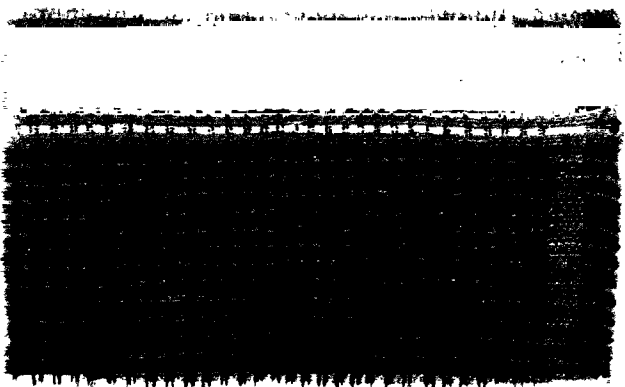
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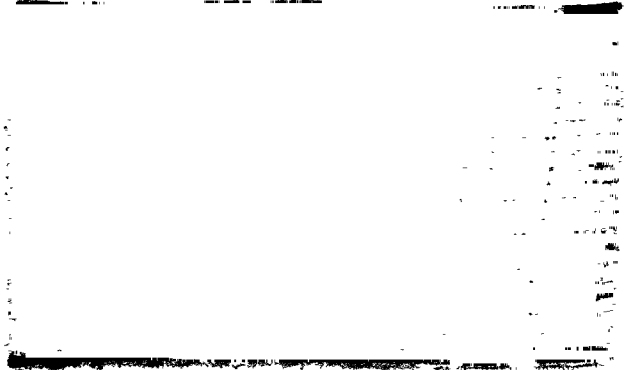
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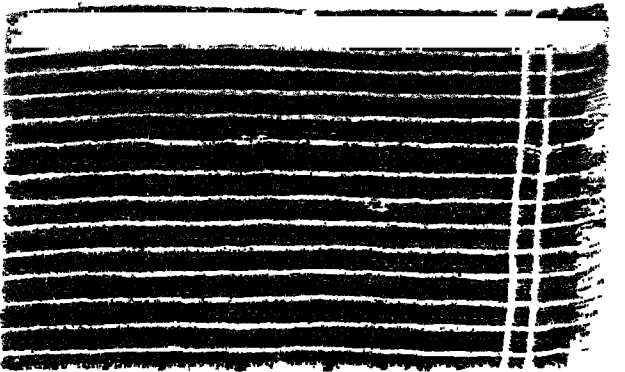
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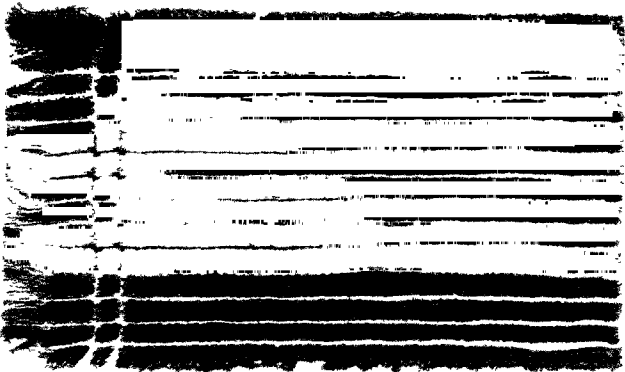
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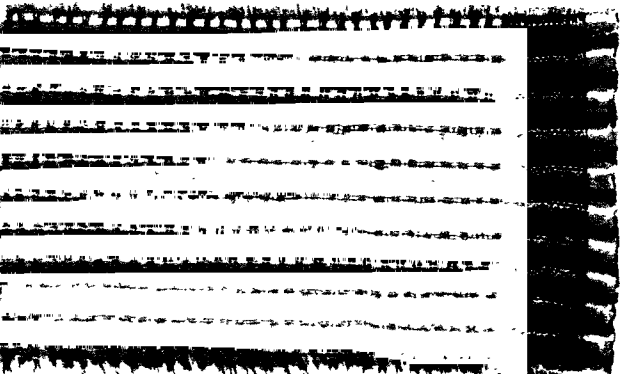
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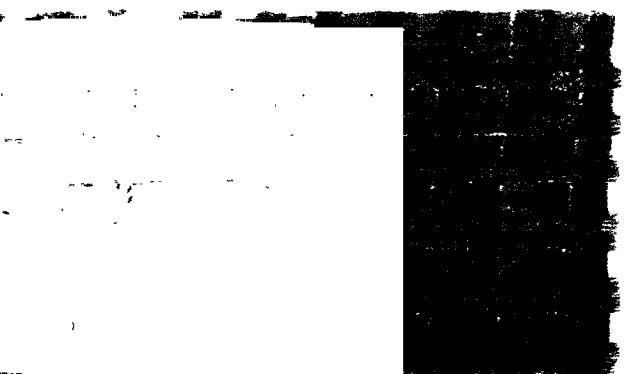
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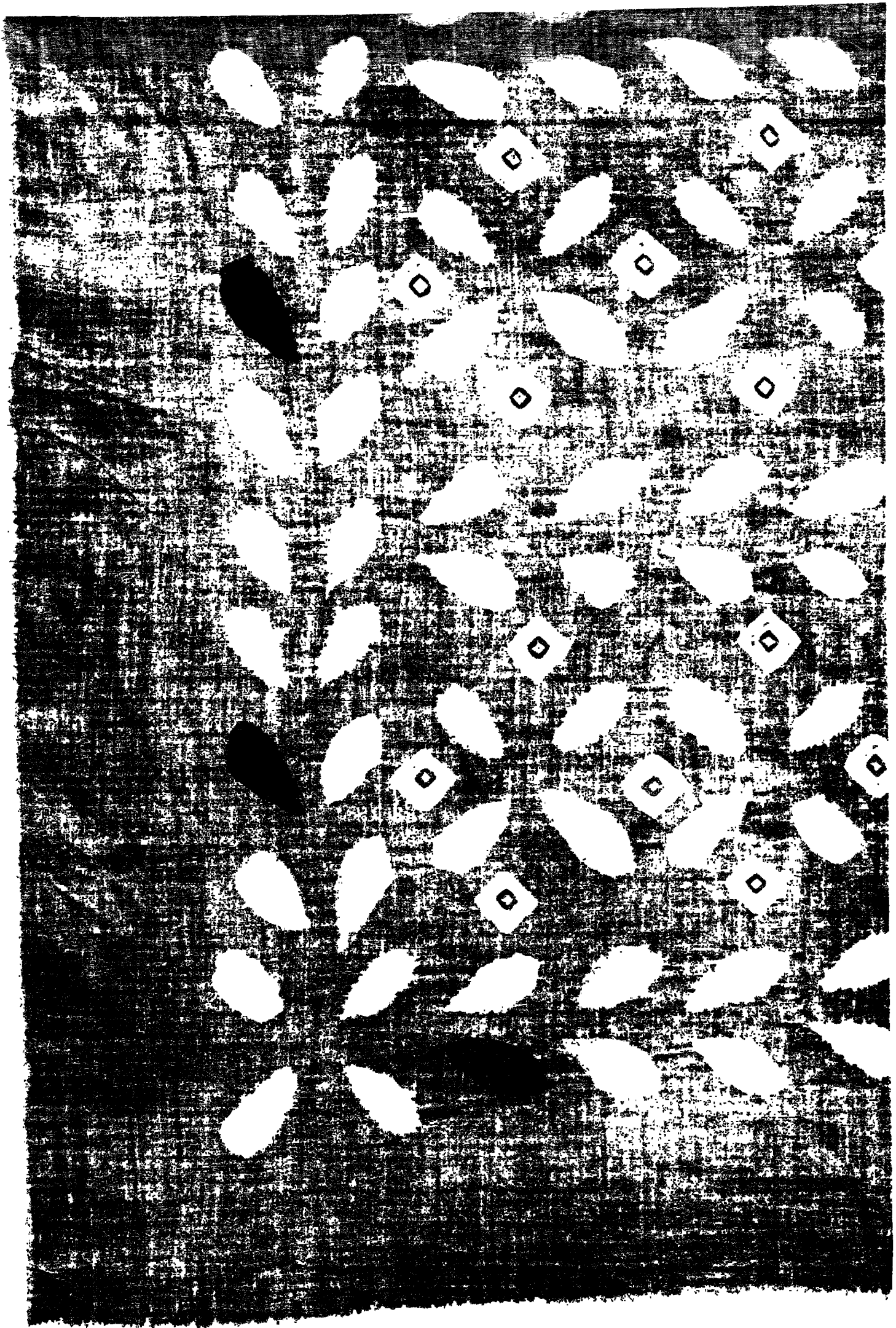
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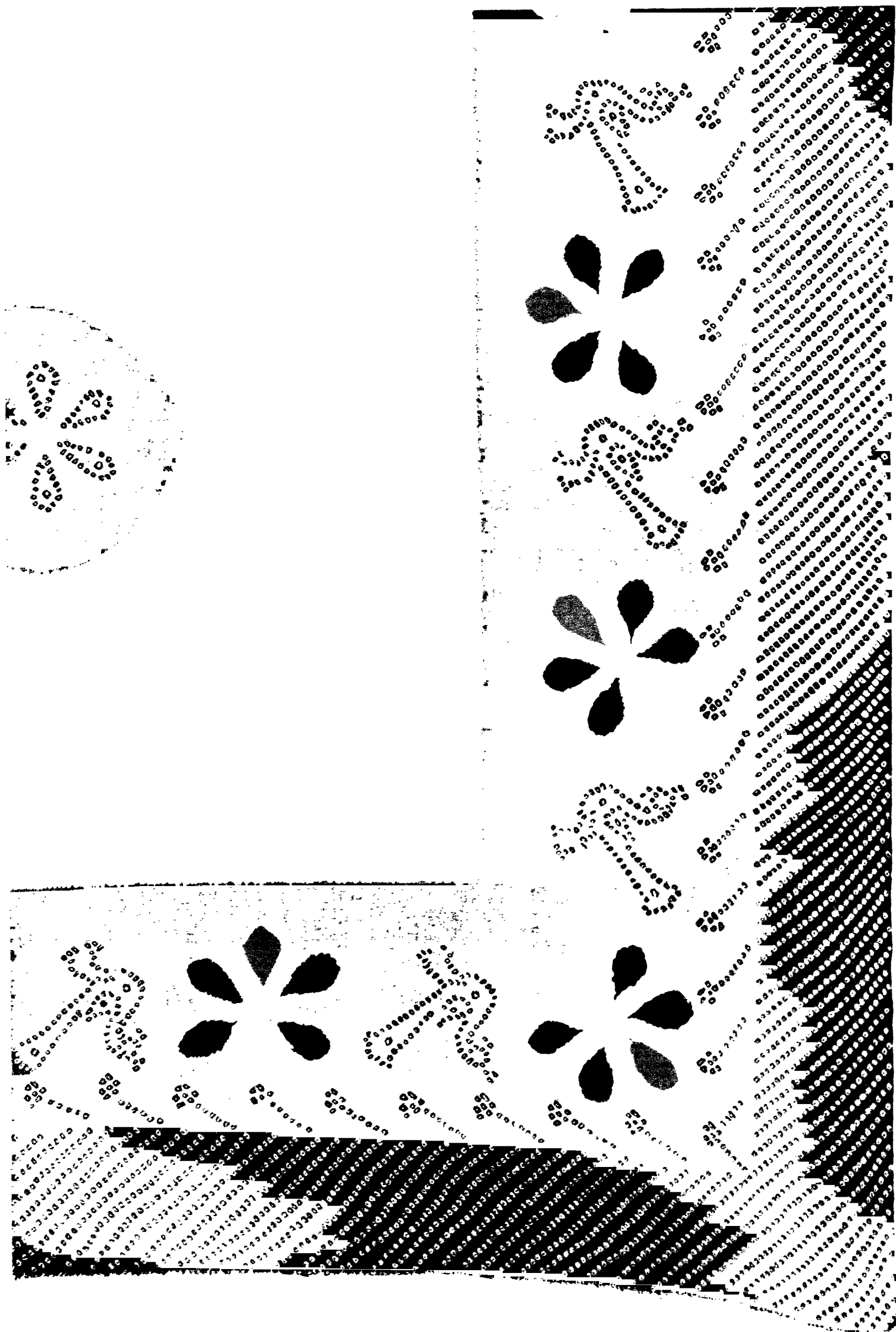
NO. 14.—CLOTHS OF LOCAL MANUFACTURE. (See *Illustrations*) AJMERE.

1.—Reza. 3.—Khes. 4.—Dhoti Jora. 5.—Susi. 6.—Susi.

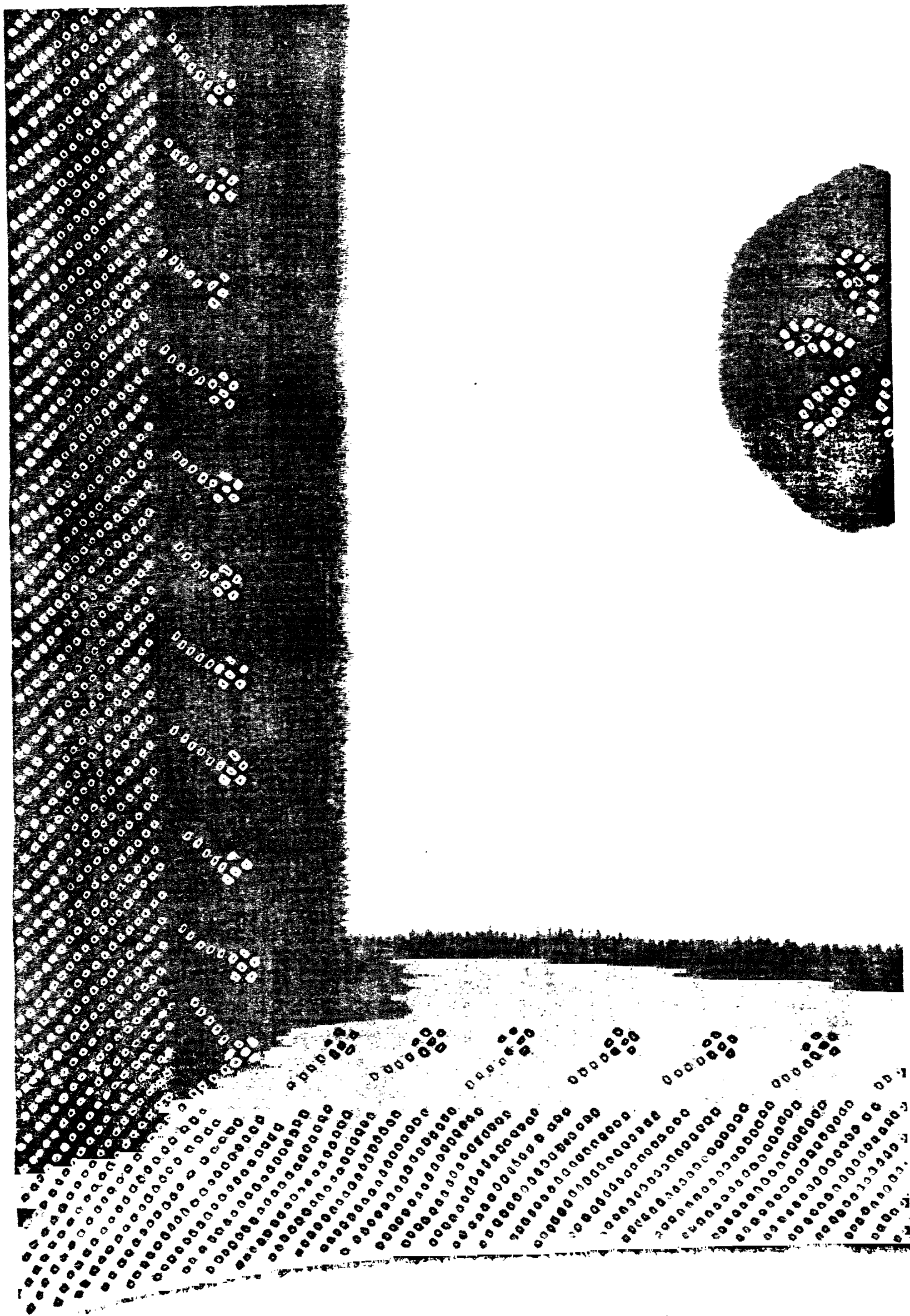
7.—Susi. 8.—Susi. 9.—Susi. 10.—Susi. 11.—Susi. 12.—Charkhana.



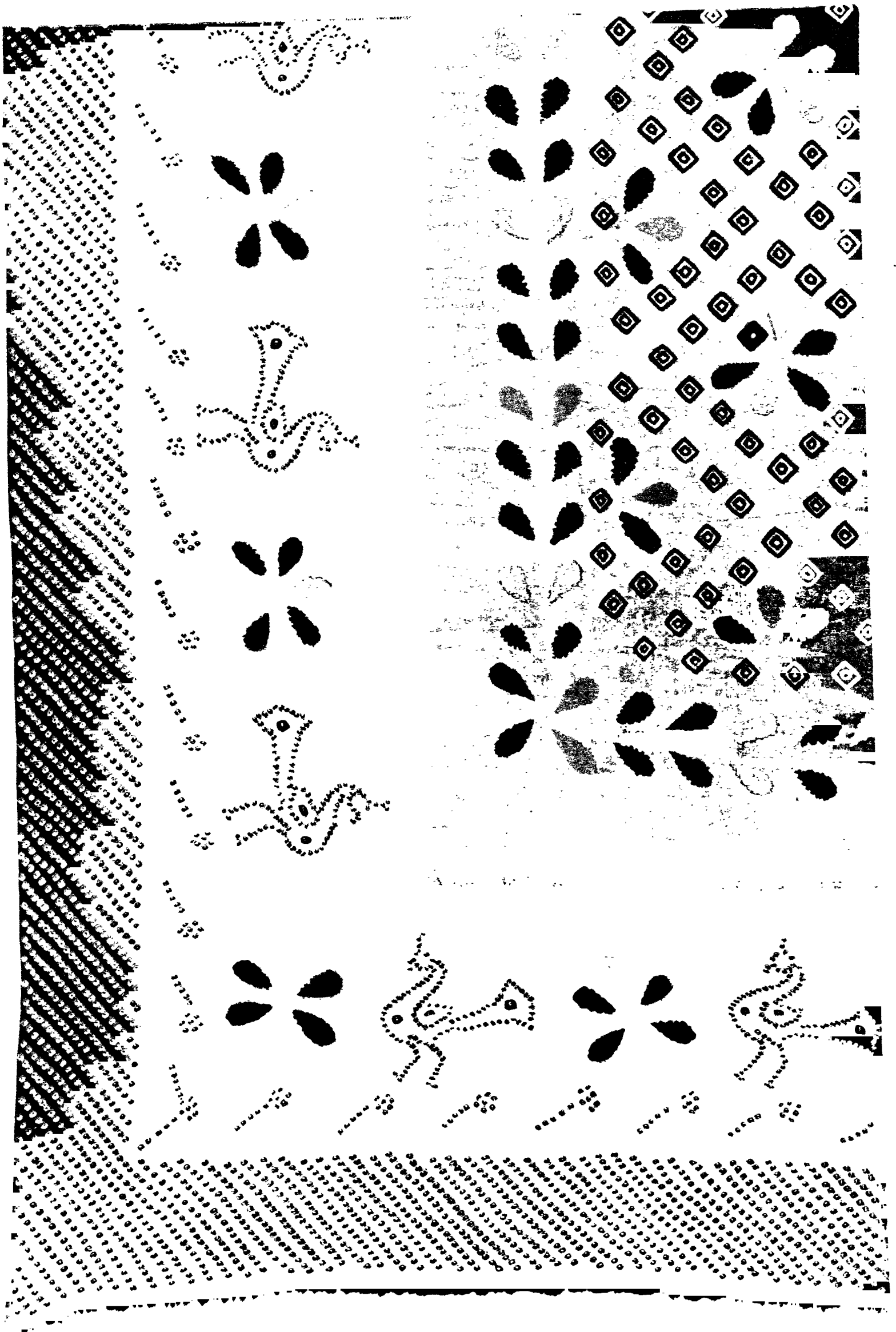
NO. 15.—WOMAN'S VEIL (KALFAR OHINI) FROM AJMER.



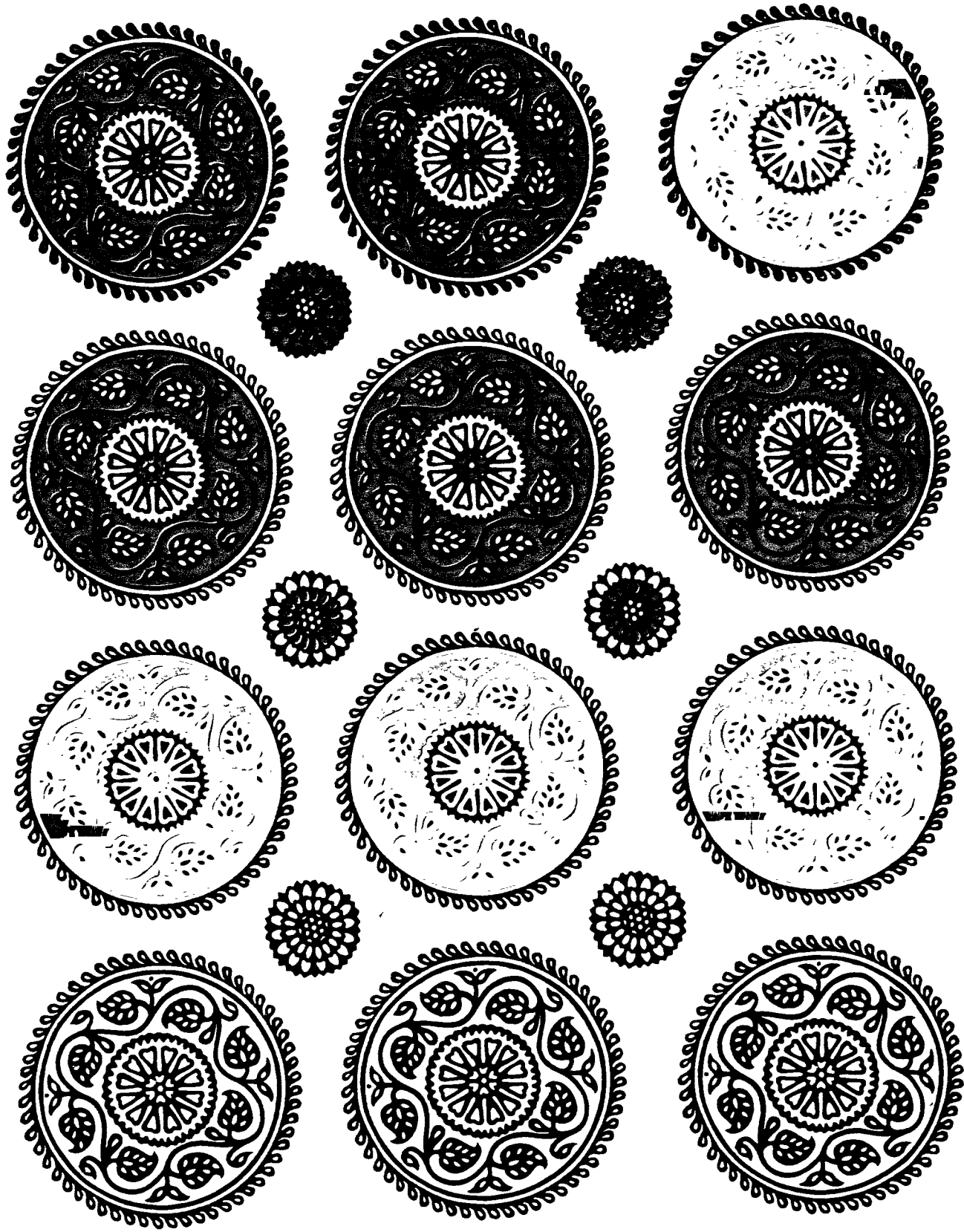
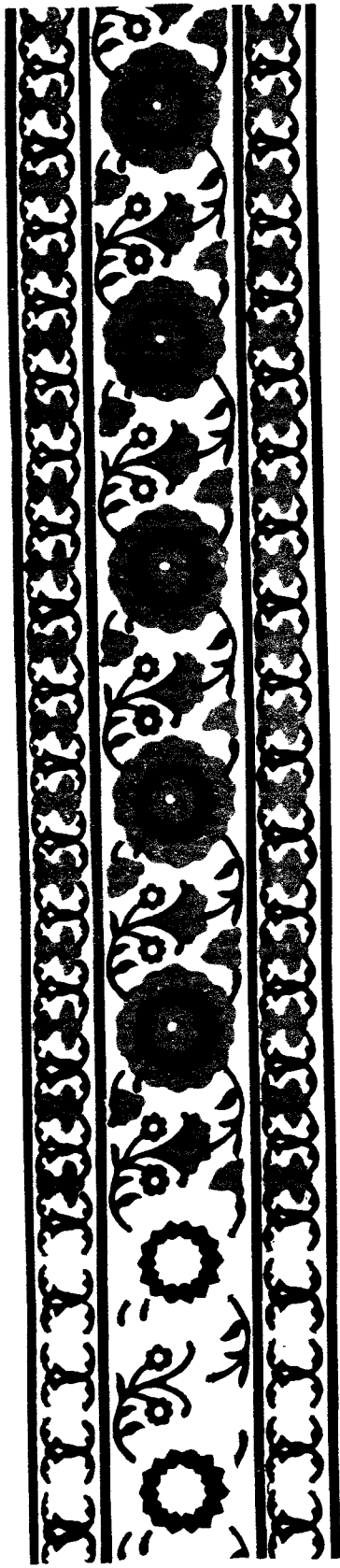
NO. 16.—WOMAN'S VEIL (POMCHA) FROM AJMERE.



NO. 17.—WOMAN'S VEIL (KESARANI FILA) FROM AJMERE.



NO. 18.—WOMAN'S VEIL (DHANAK) FROM AJMERE.



1—Outline. 2.—Red block added. 3.—Yellow block added. 4.—Complete pattern.

NO. 20.—STAMPED CLOTH TO ILLUSTRATE THE MODE OF MAKING FLOORCLOTHS, FROM AJMERE.



NO. 21.—TURBAN DYED WITH A PATTERN OF MANY COLOURS (LAHRIYA). AJMERE.



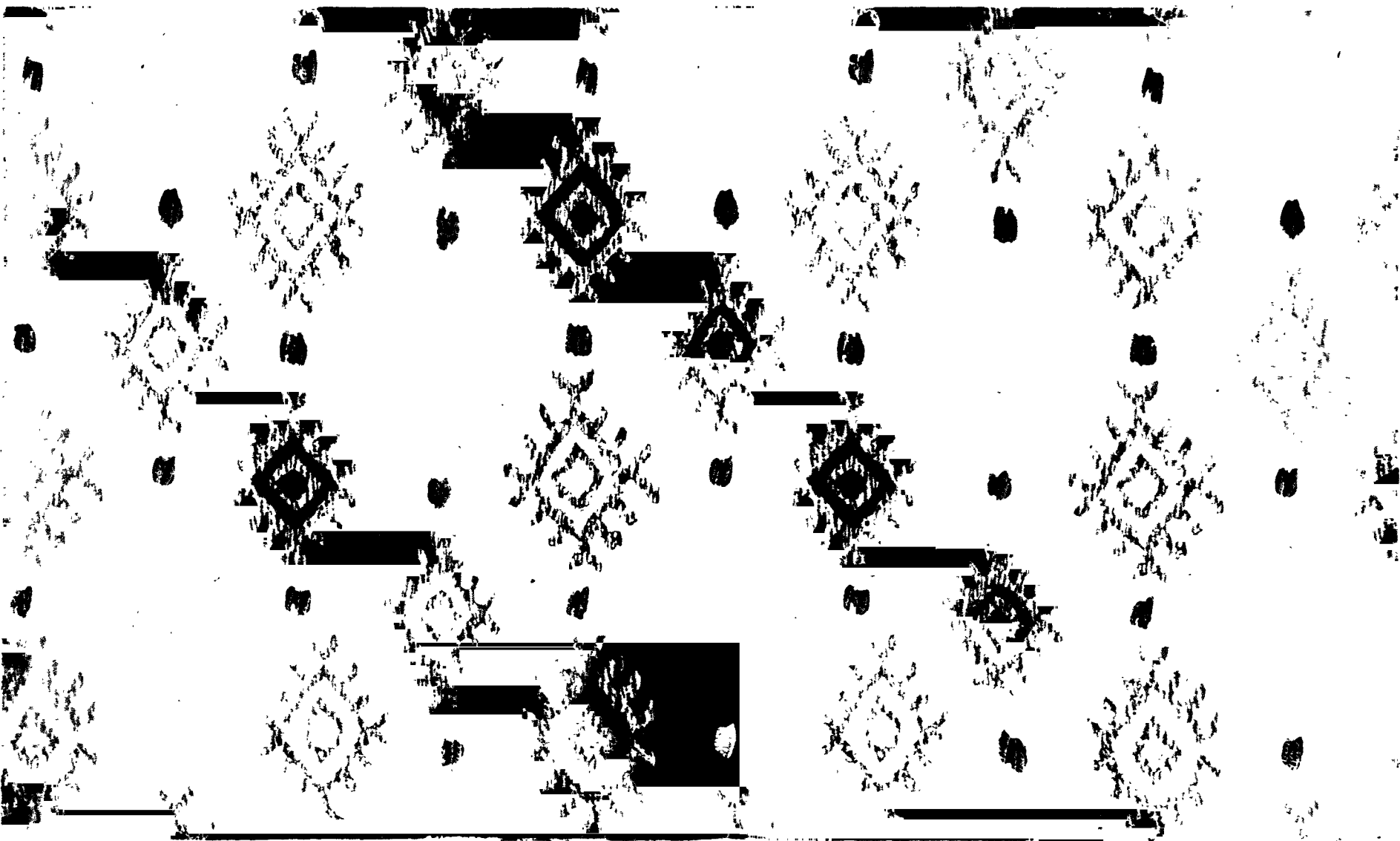
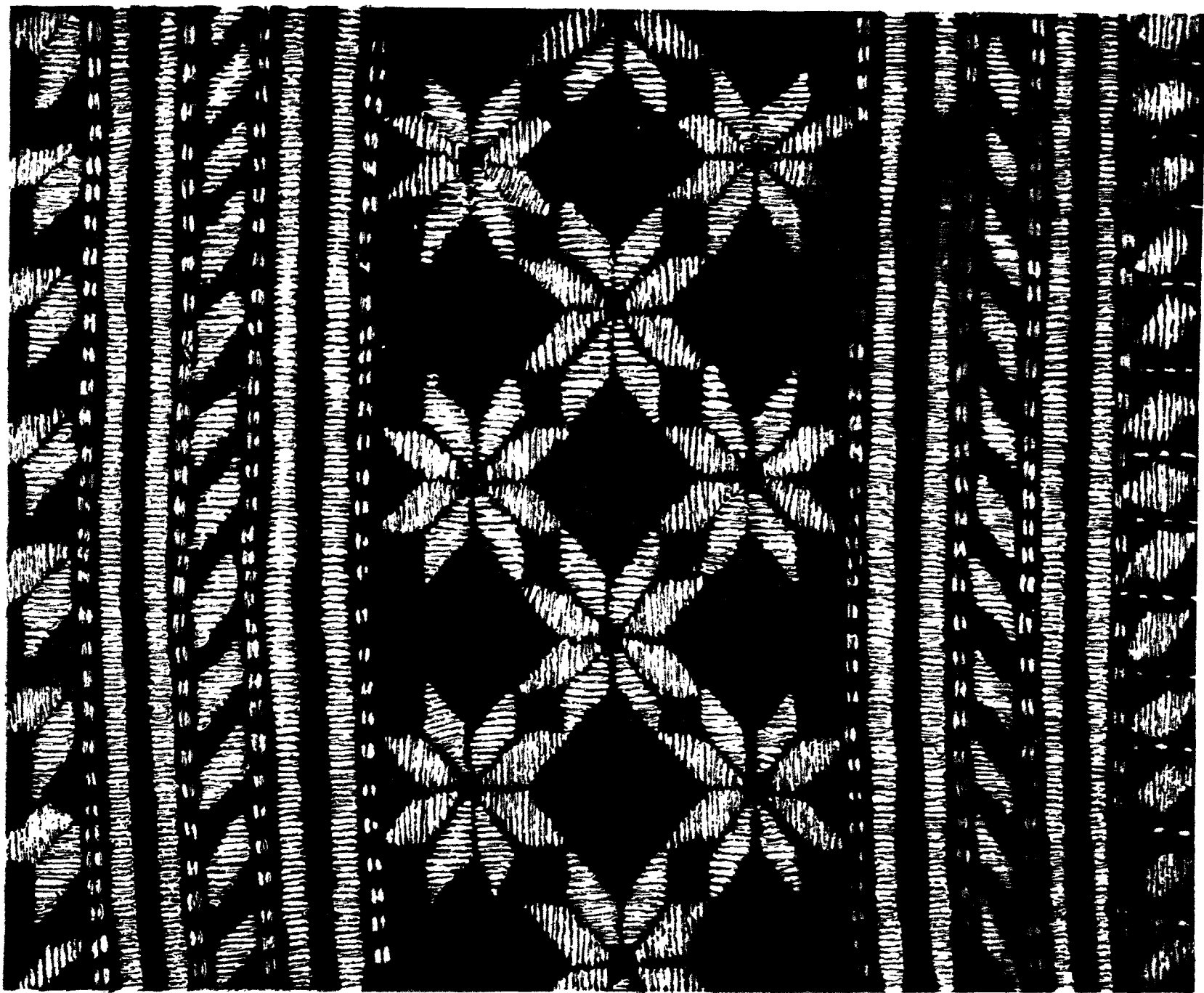
PHULKARI WORK IN THE PUNJAB.

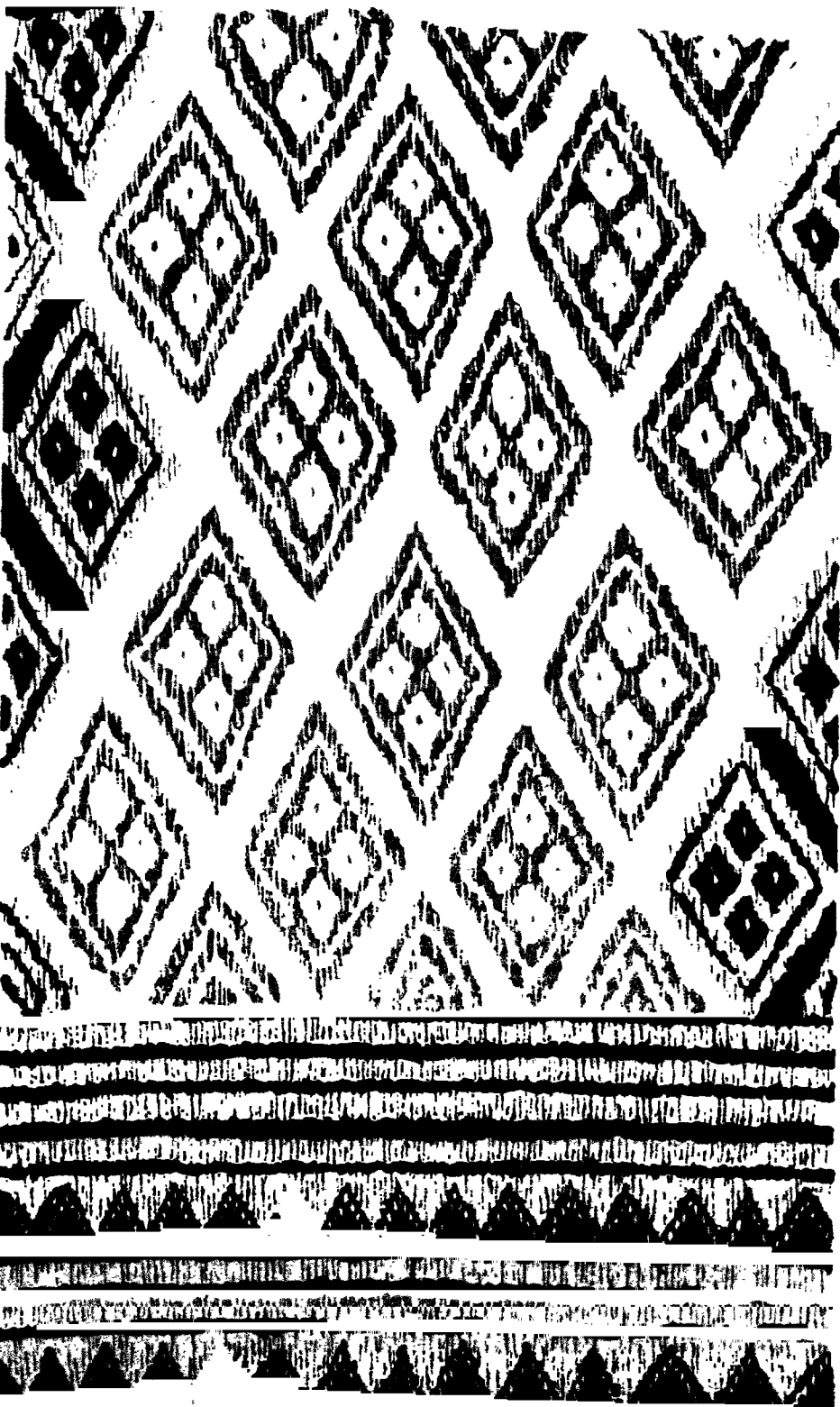
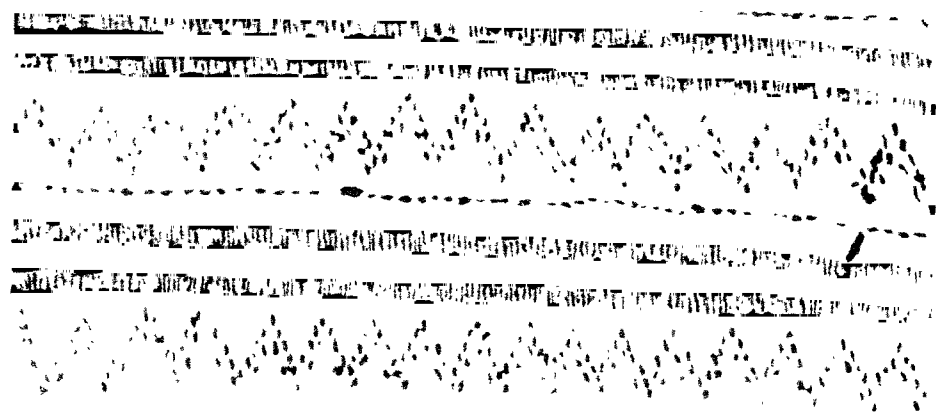
BY MRS. F. A. STEEL.

THE word *phulkari* means a "flowering work," and might therefore be applied to any embroidery. It has, however, in a great measure, been restricted to one particular kind, which is only employed as a decoration for the *chaddars* or head veils of women, and in one or two districts to the petticoat also. By the natives themselves the work is divided into three branches: 1st, the true *phulkari*, where the pattern is diapered at intervals over the cloth; 2nd, *bagh*, or garden, where the whole surface is ornamented by a connected pattern; 3rd, *chobes*, where the edges alone are ornamented and the centre left plain. The distinctive feature of the original *phulkari* work, uncontaminated by exotic amendments, is the stitch, which is purely and simply a darning stitch, done entirely from the back. It is a curiously distinctive work, following the track of certain peoples and tribes with unvarying certainty, modifying itself to new conditions, and so becoming of positive ethnological value.

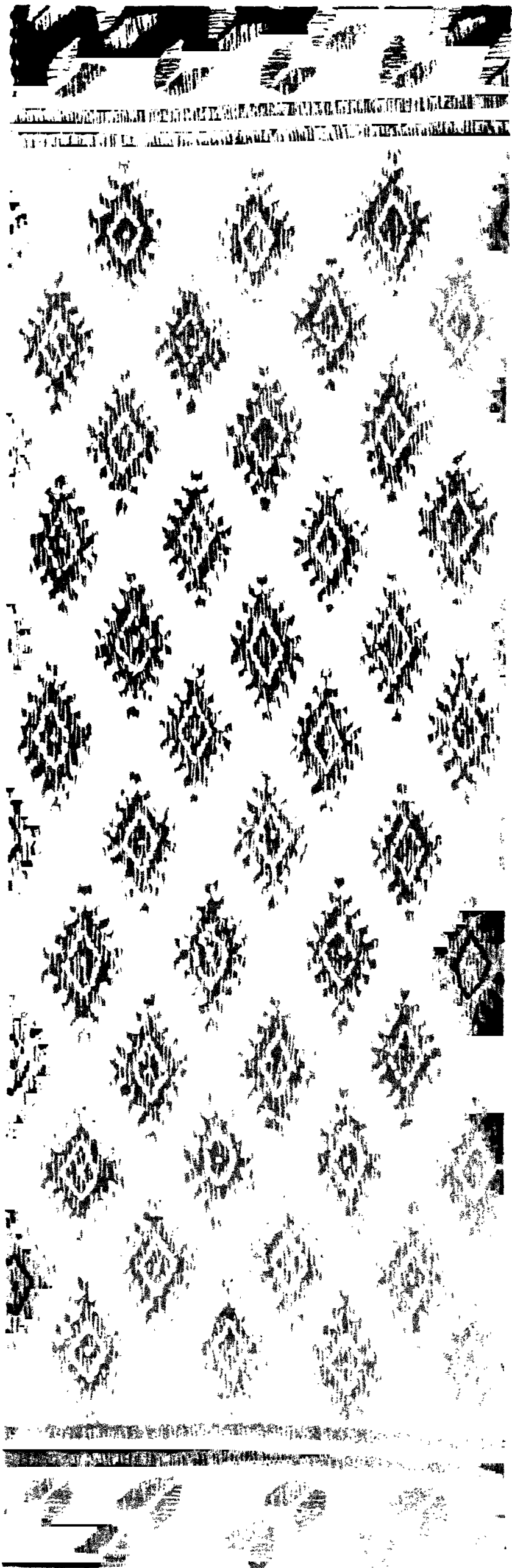
It seems indubitable that wherever the stalwart Ját tribes of the south-eastern plains came from, with *them* came the original *phulkari* workers; for the art, almost unchanged, lingers still in its best form among the peasants of Rohtak, Hissar, Gurgaon, Delhi, and to some extent in Karnal. Rohtak may be said to be its home, and here, say the census returns, the Hindu Ját, untouched by Muhammadanism or Sikhism, thrives thickest. Here it is a work of leisure—the work of women, who, after doing yeoman's service with father or husband in the fields, sit down in the cool of the evening to watch their threshing floors, and leaning, as I have often seen them, against the heaps of golden grain, darn away with patient, clumsy fingers at the roll of ruddy cloth upon their lap. It is a work of faith, savouring somewhat of sowing seed in the red-brown soil, for nothing save a few tiny stitches shows the pattern growing on the inner side of the folded cloth. Its beauty is to be manifested later on, with the rare holiday-making, when the worker will, perhaps, for the first time, unfold the veil, to see and wear the fruits of her labours. The first two (1 & 2) patterns in the accompanying illustrations show the oldest specimens of pure *phulkari* work I have been able to secure. It will be observed that the green and white threads are cotton. This points probably to an older time still, when silk was unknown, or too rare for common use; this is the more probable, because we find some tribes in Hissar using wool. Another peculiarity is that the fabric itself is employed geometrically as an inner decoration; so that the medallions and diamonds, &c., are not merely patterns of silk worked on, but a combination in yellow and madder-brown. This is distinctive of the original work, and is only possible where absolute accuracy of thread-counting is observed. It is only to be found nowadays amongst the true Hindu Ját, even the infinitely more refined workers in Hazára and Jhelum being unable to work the small stitches and big spaces required in this mixed decoration. The next patterns show the modern work of the Hindu Ját, which in method, pattern and colour remains unchanged *as yet*.

Then follows the beautiful *bagh* work of Hazára and the neighbouring districts. It is worthy of remark that Mr. Ibbetson, in his "*Punjab Ethnology*," remarks that the very tract where we find this *bagh* work at its best was originally peopled by Hindu Ját, who were afterwards conquered by Muhammadan tribes. Curiously enough, the modification in style is just what might be expected under such circumstances. The fabric becomes finer, the labour in consequence infinitely greater; while the embroidery ceases to be a decorative adjunct, and becomes the cloth itself. At the same time, the distinctive stitch, the distinctive merits, which had caught the stranger's eye, remain. It is free-work in servitude; and while in Rohtak at the present day the Ját woman works for herself, in Hazára and the neighbouring districts the fine work is all done to rich orders, and most big houses keep dependents constantly embroidering. I have purposely chosen the most perfect specimens of this *bagh* work I could secure. They are done with unusual care, yet even here the first "rift within the lute" may be detected, which, I have no

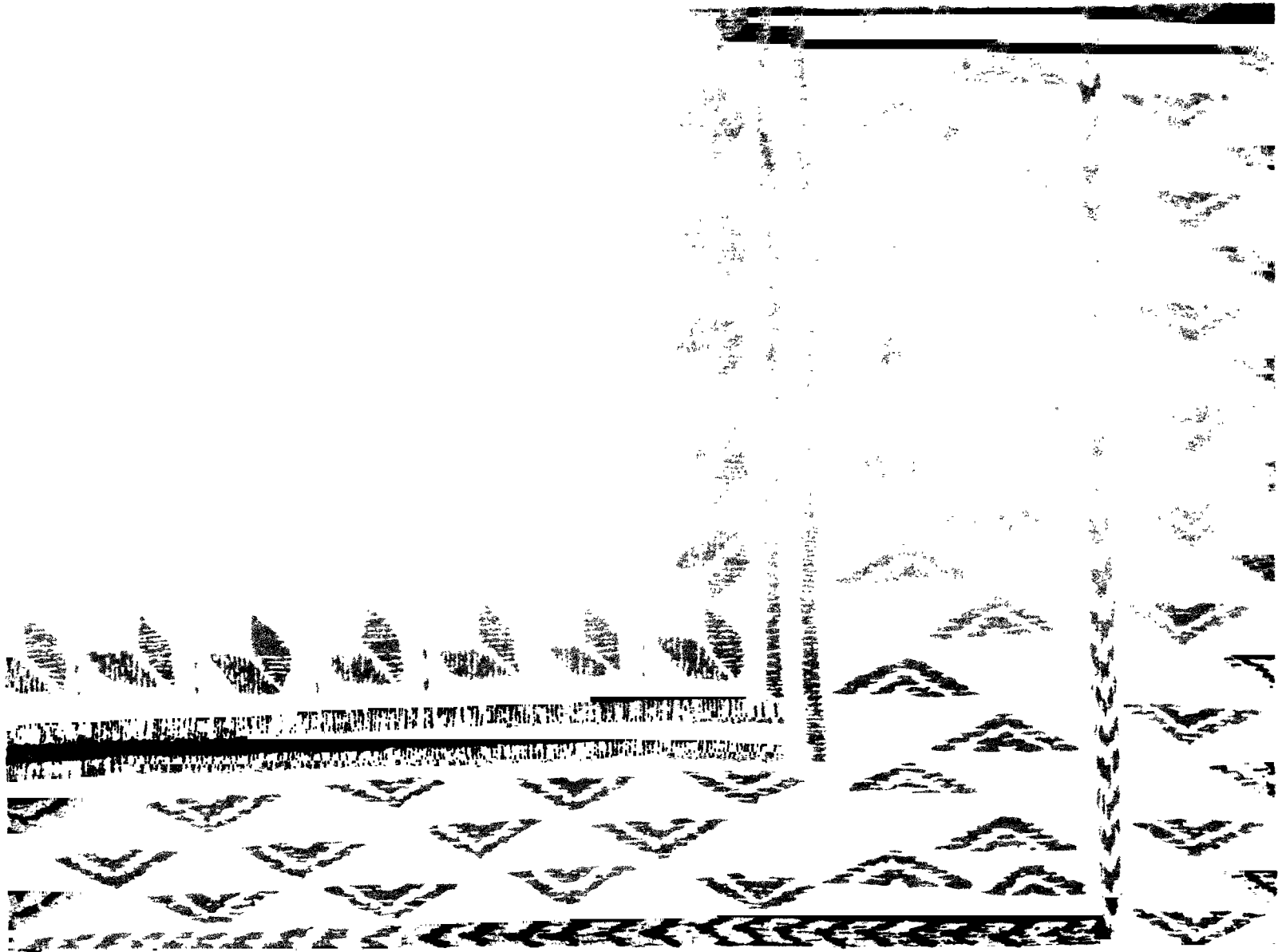




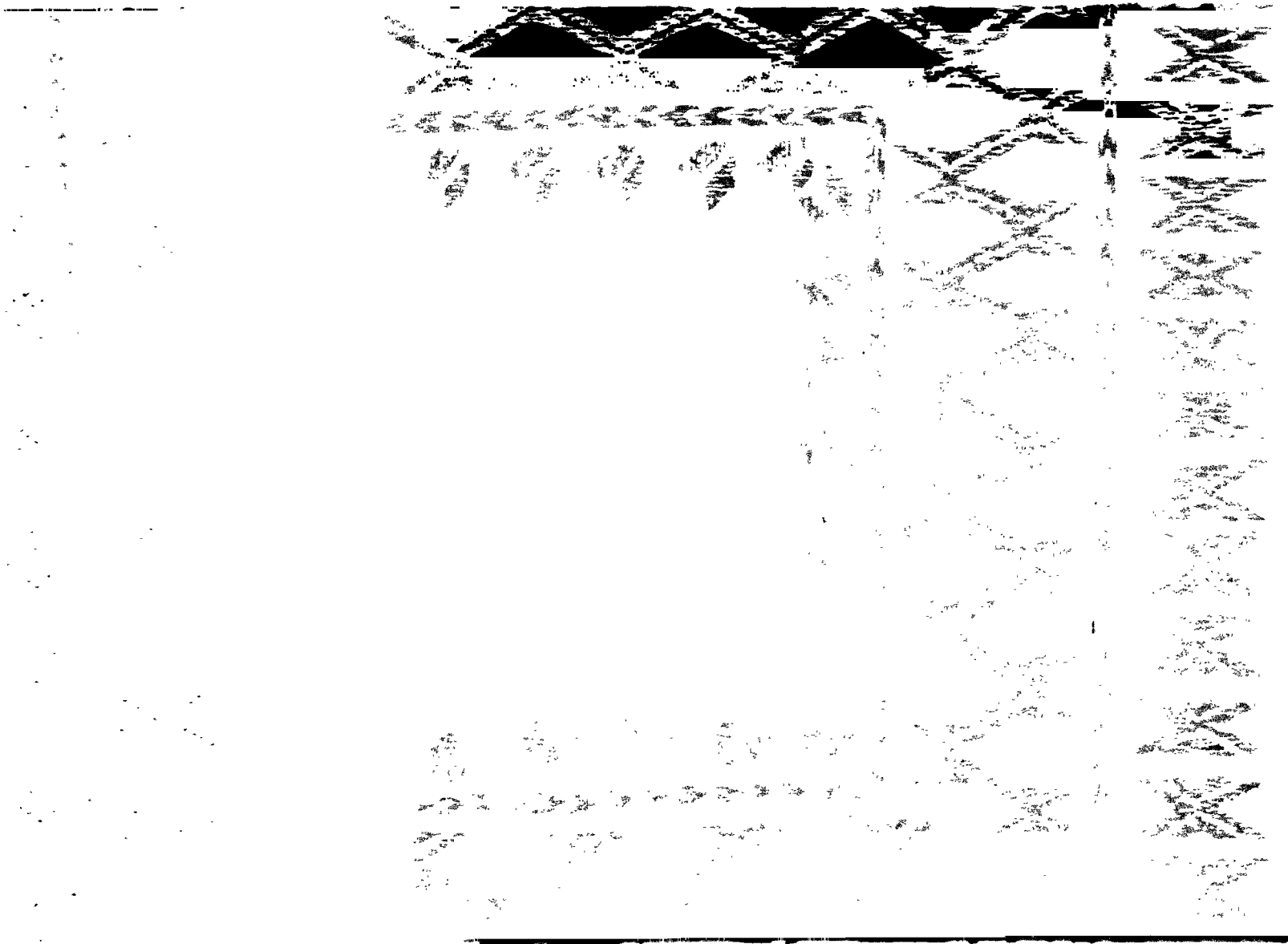
3.—MODERN ROHTAK WORK, SHOWING METHOD OF WORKING FROM THE BACK



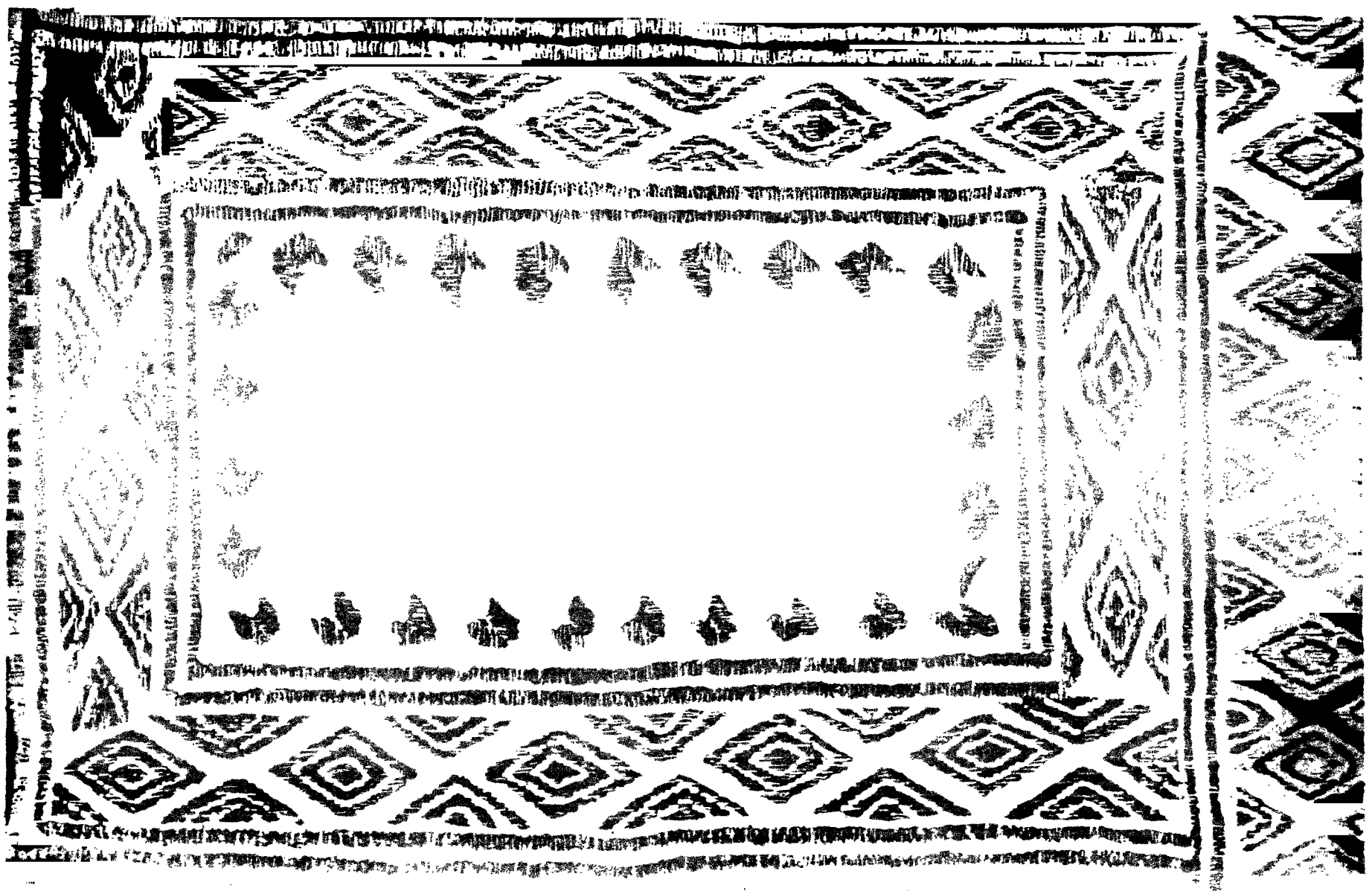
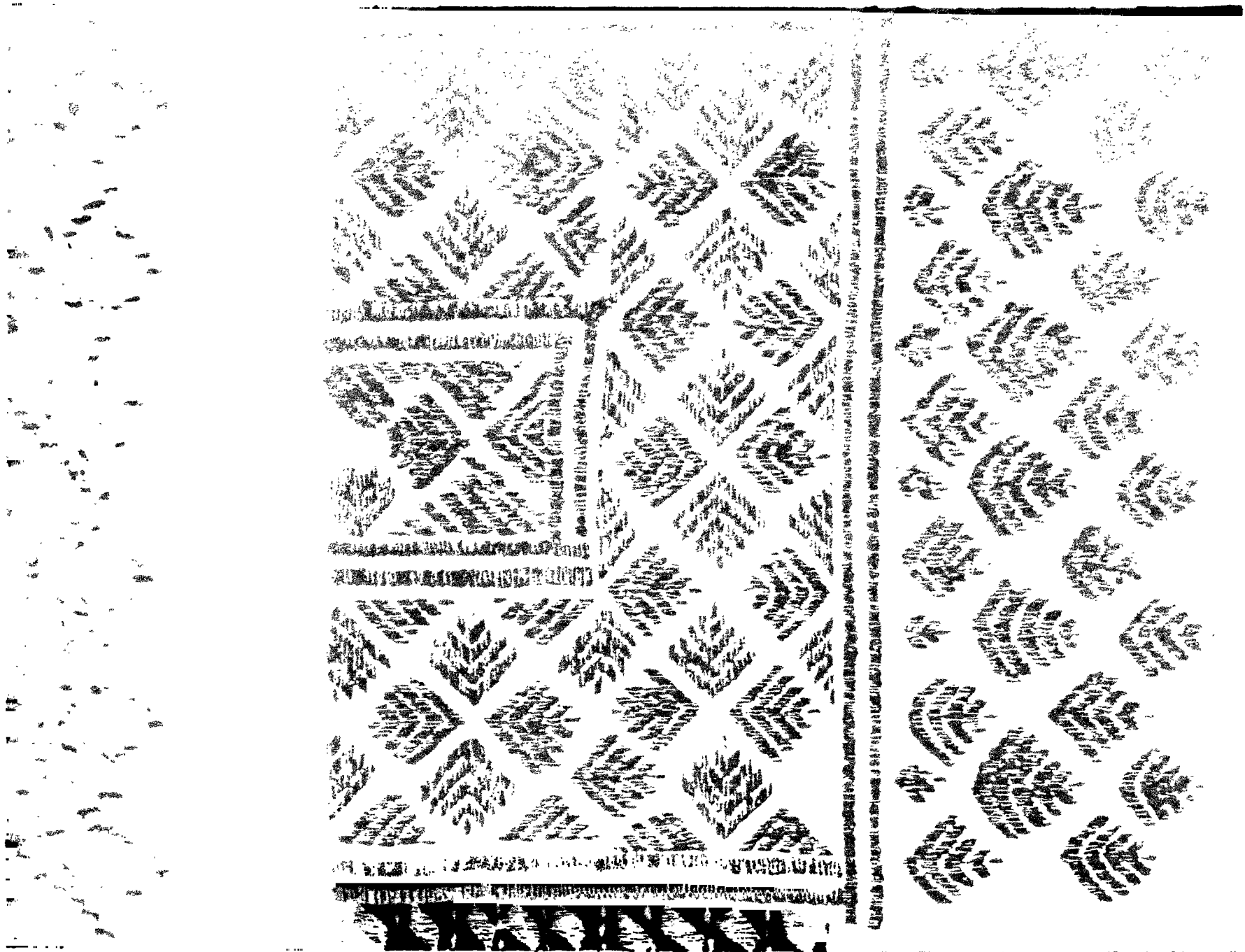
4.—MODERN WORK.

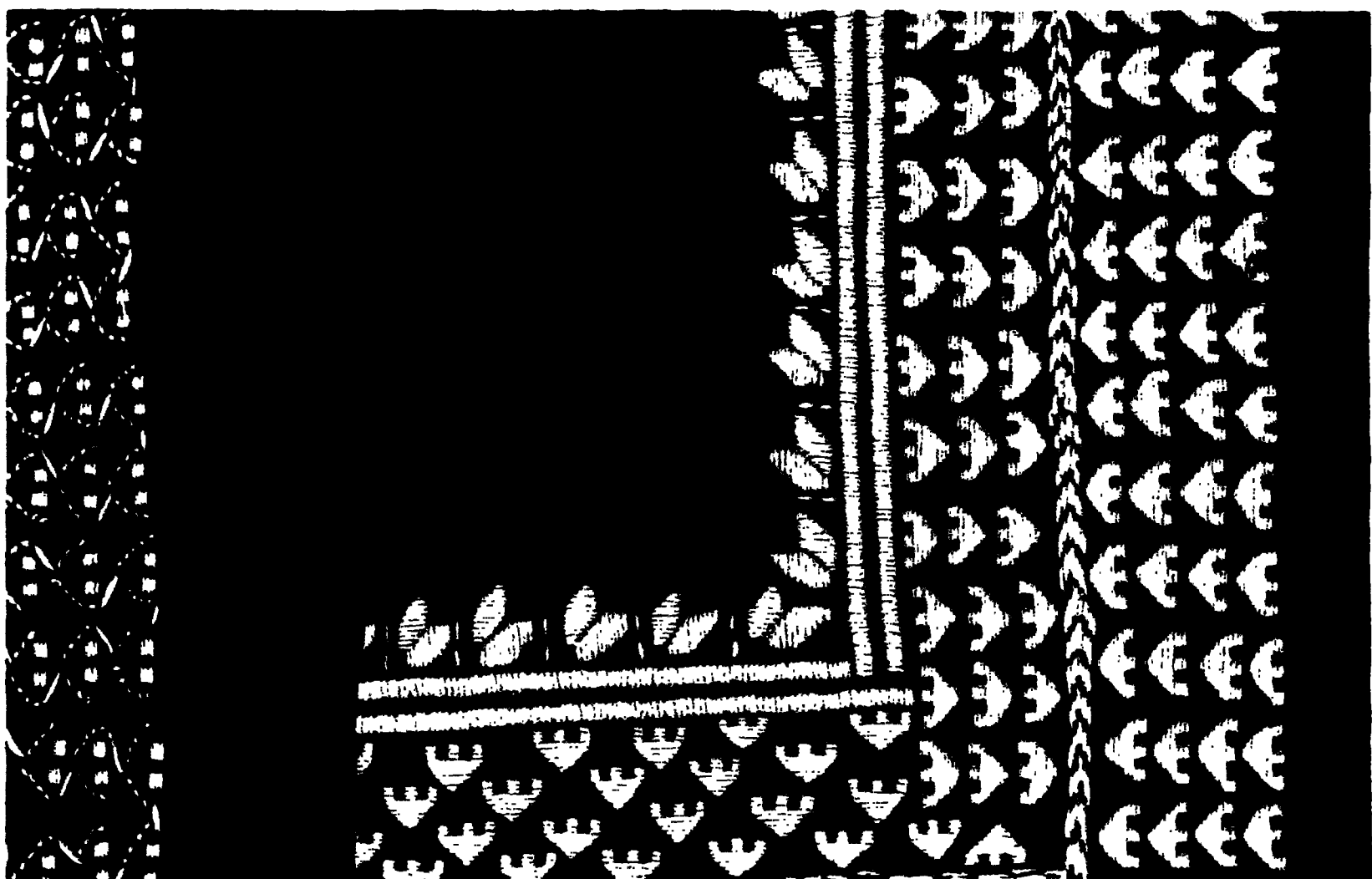


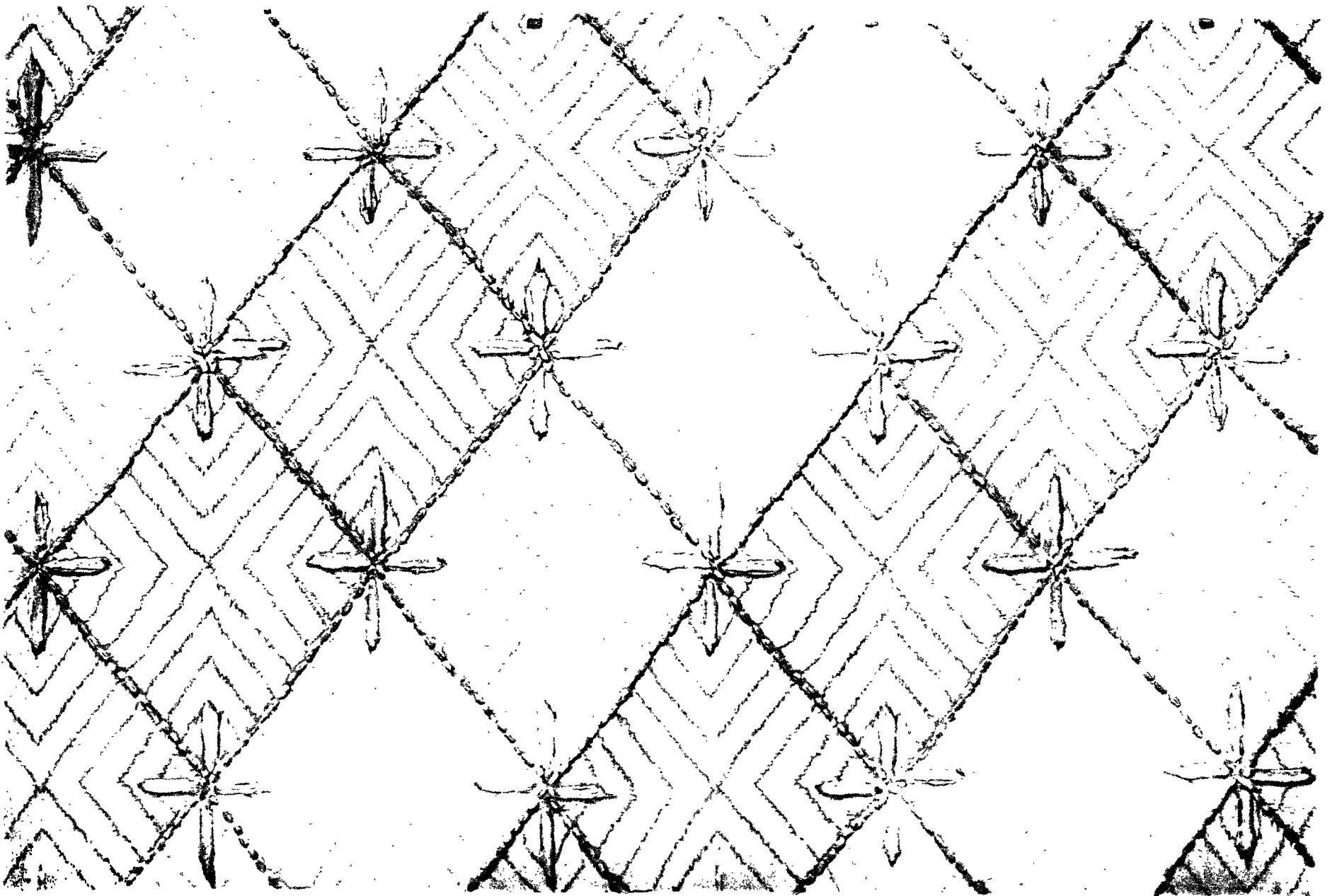
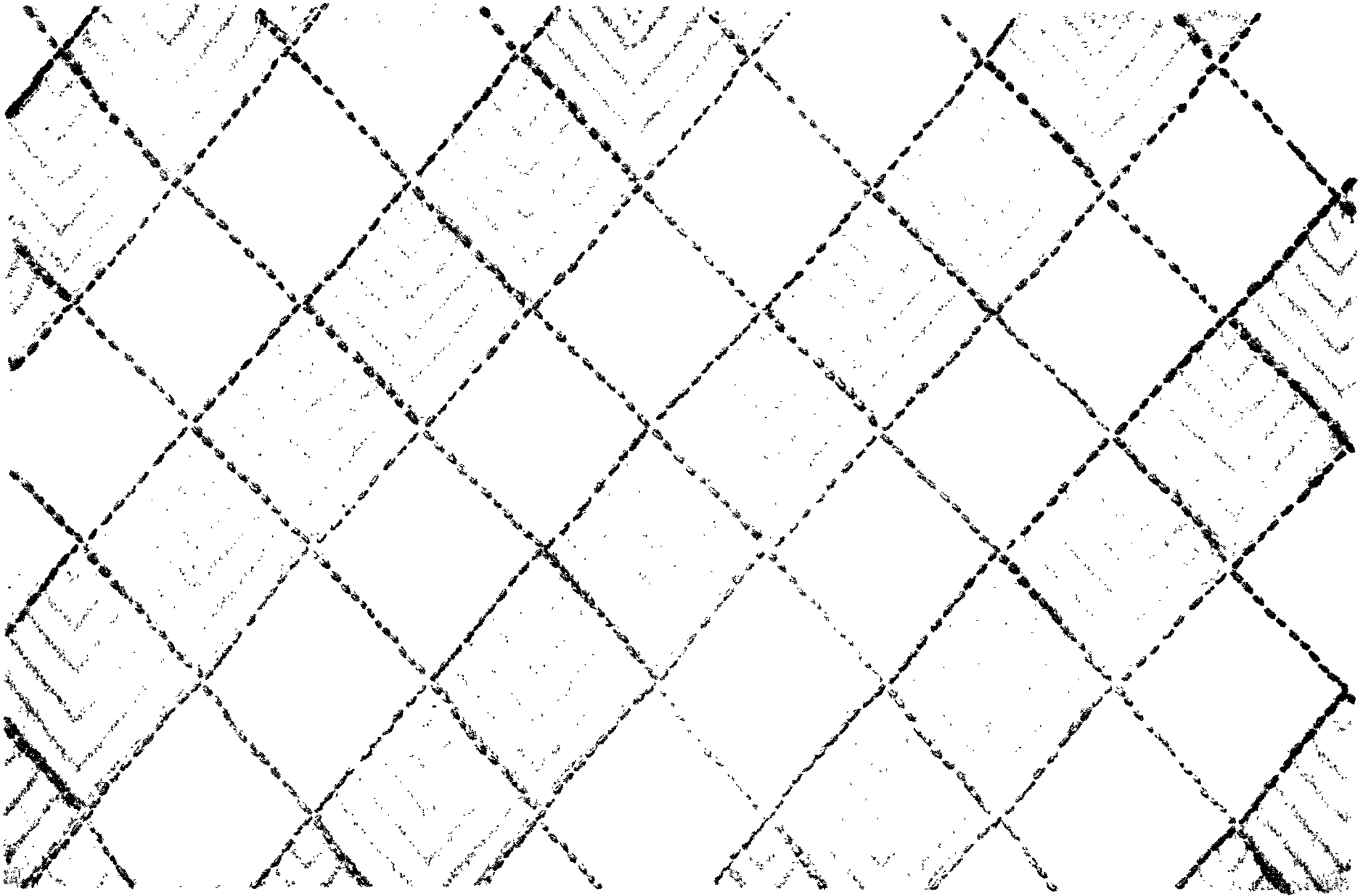
6. NEW CARPET, RUG, TOWEL, ETC.

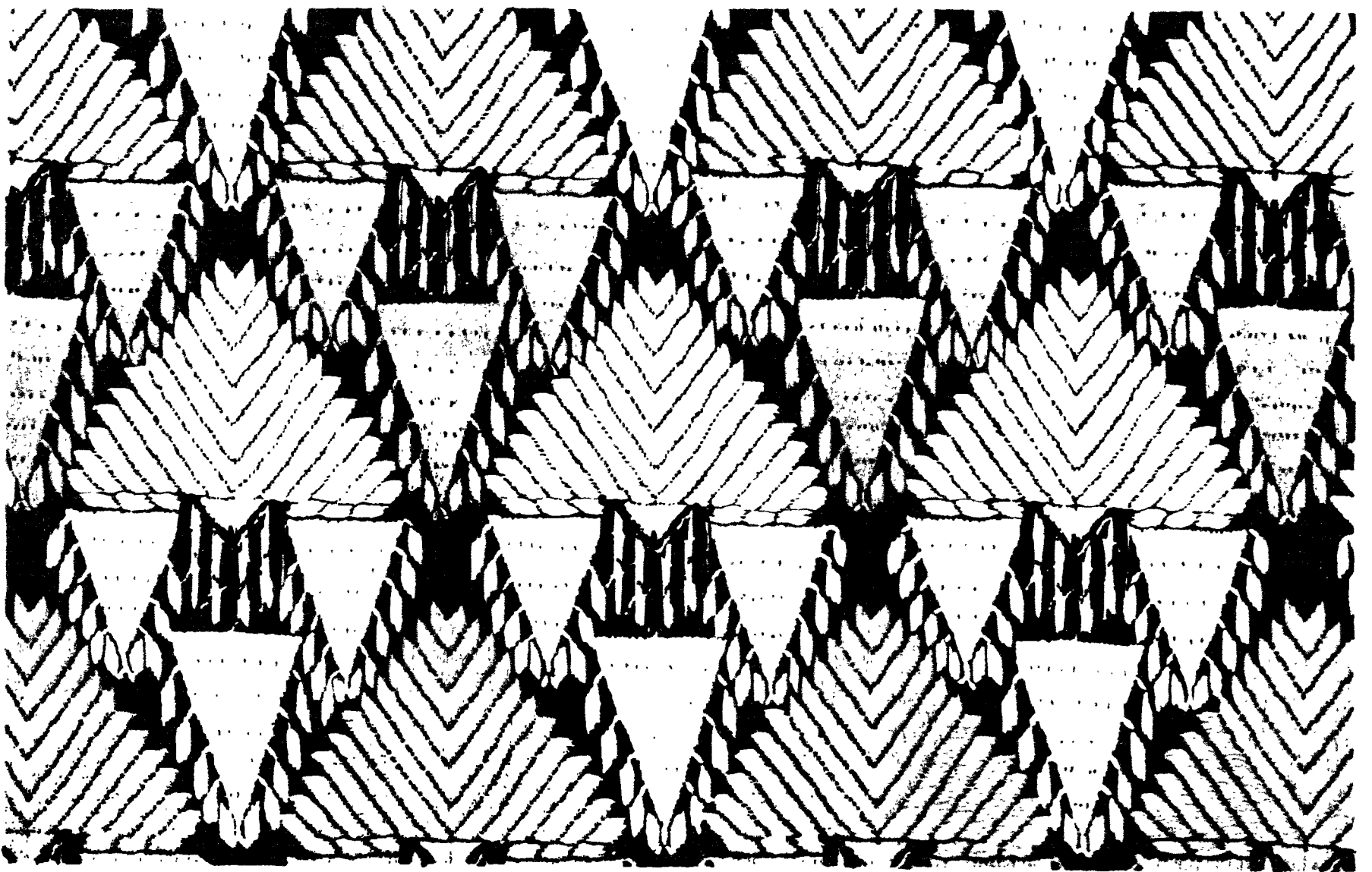
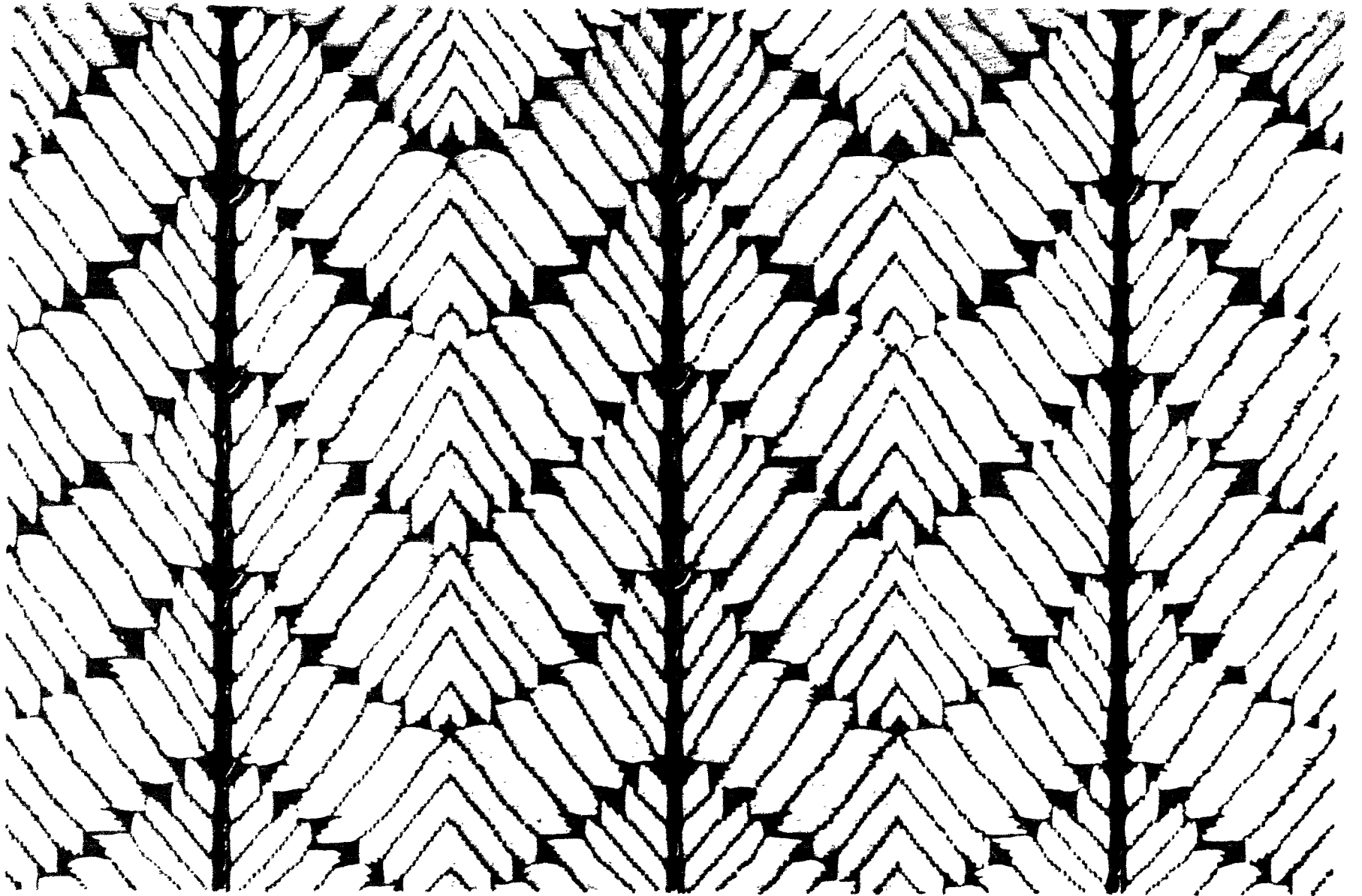


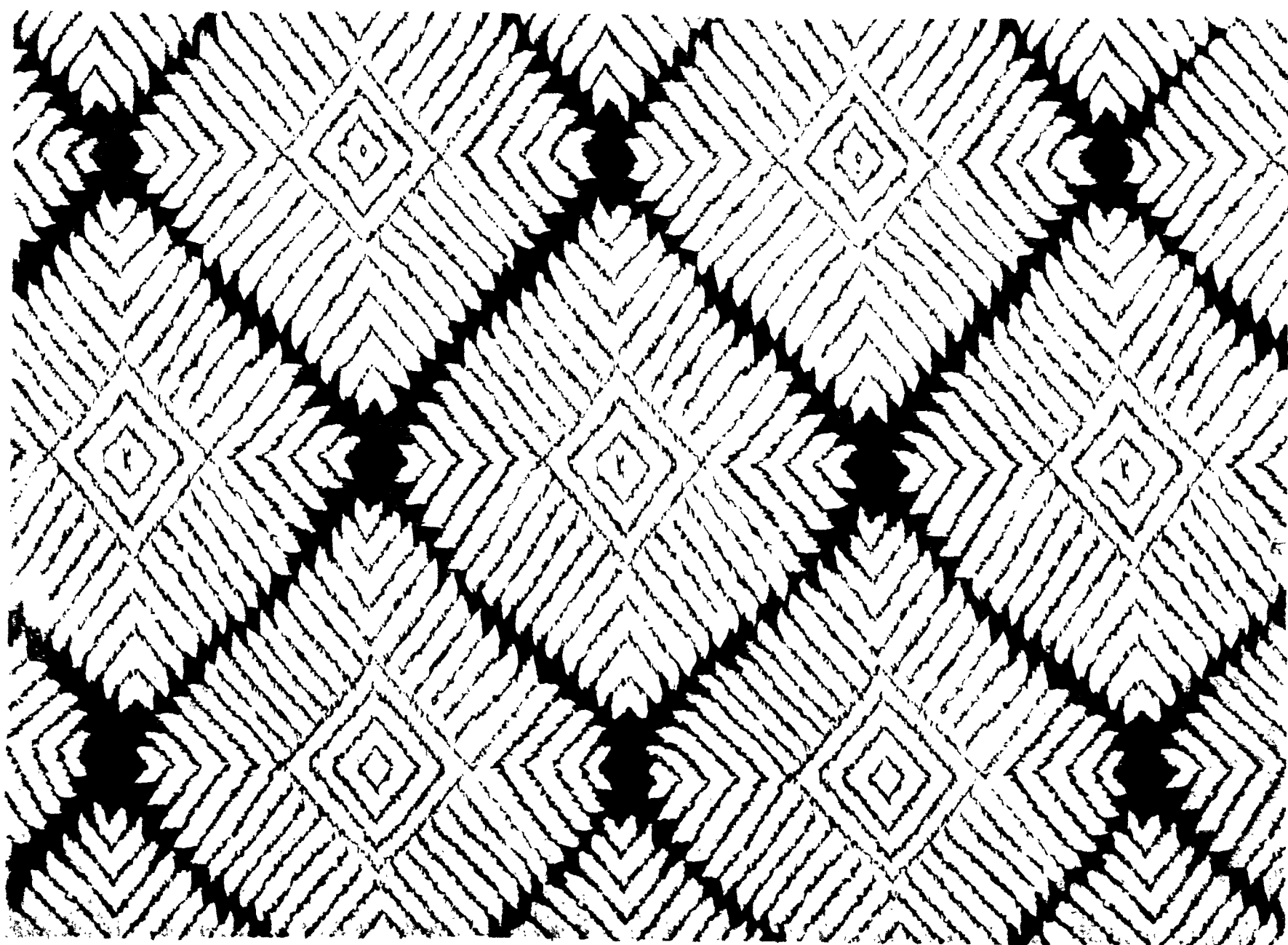
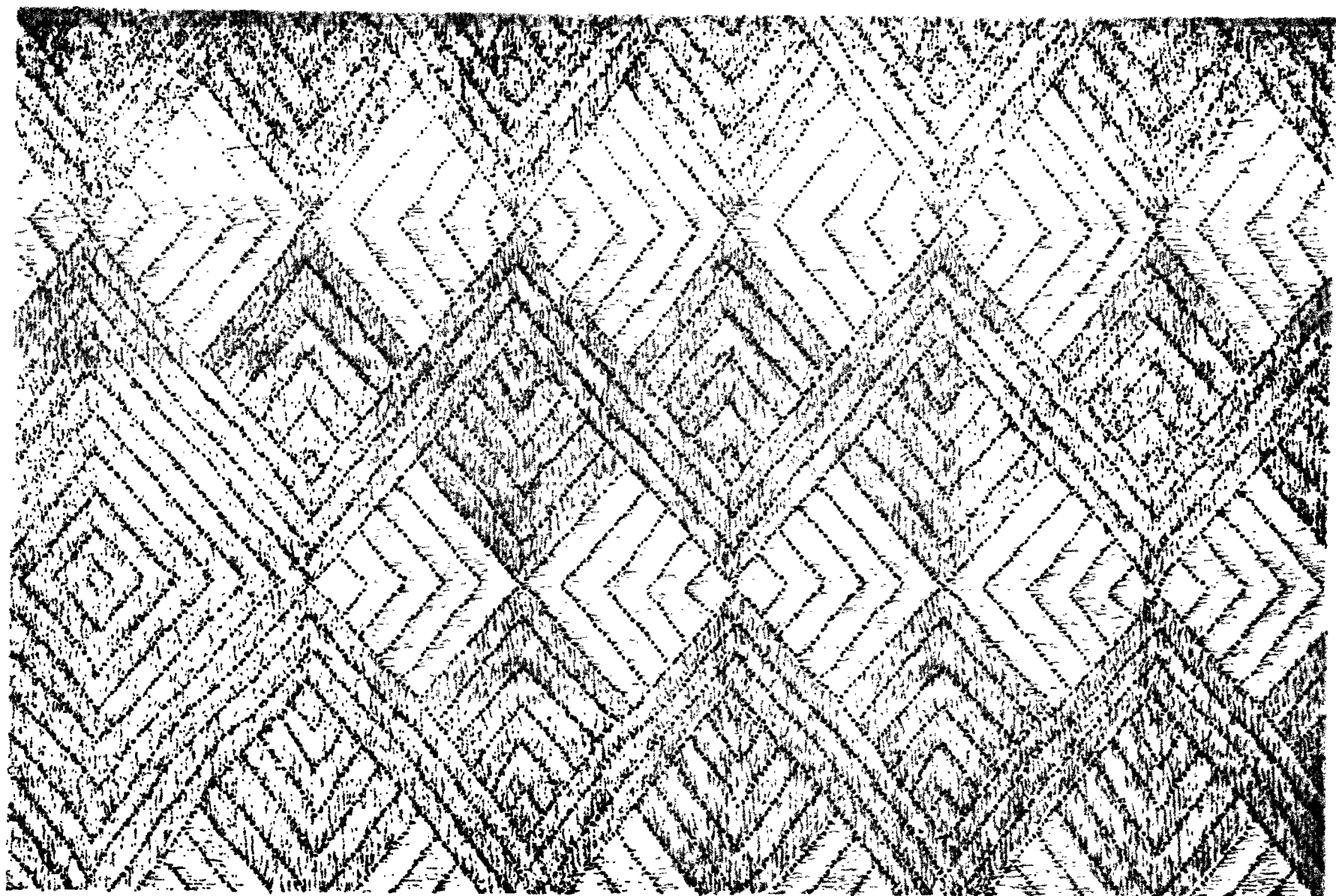
7. MODERN, BUT USUALLY

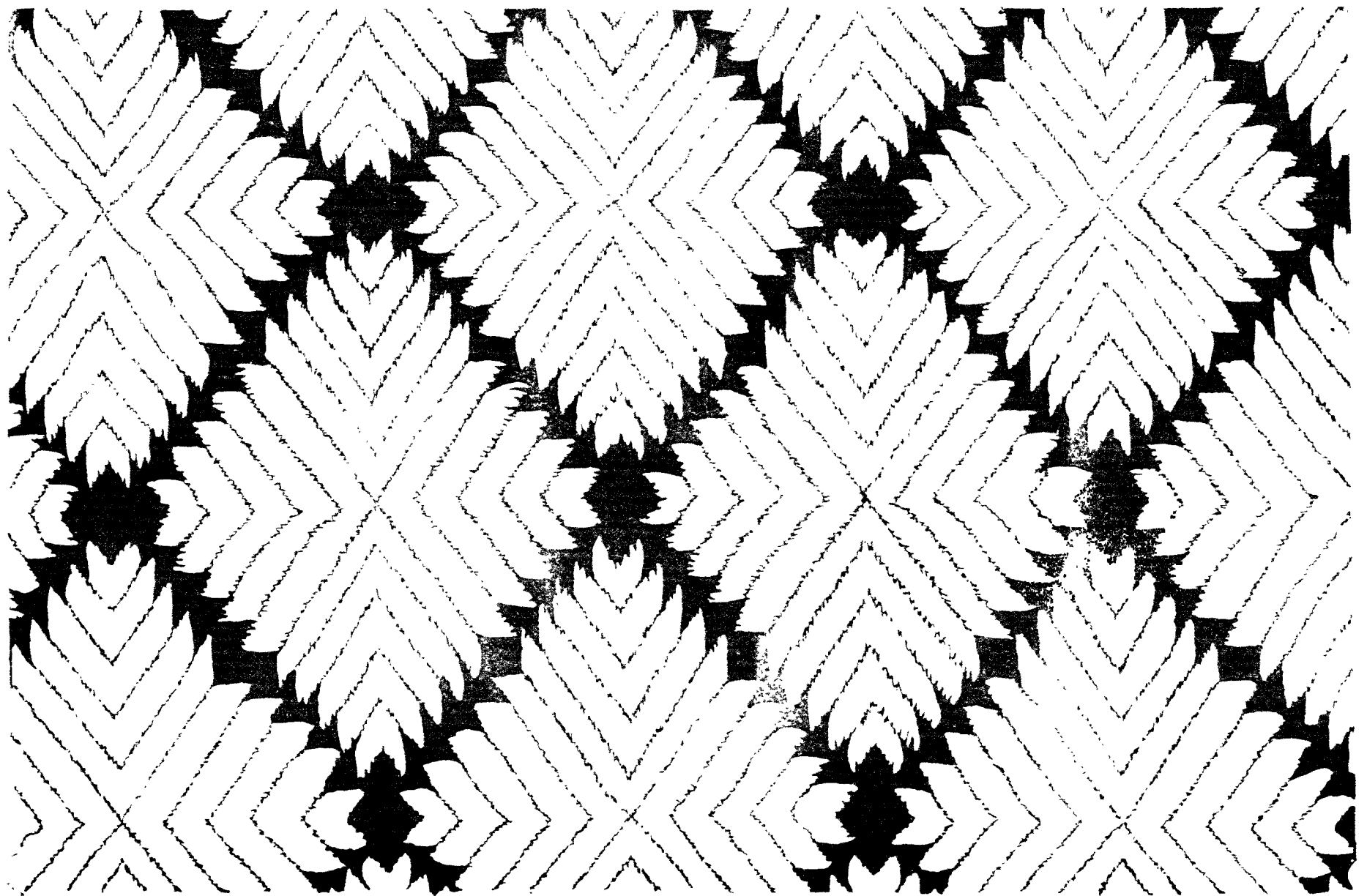
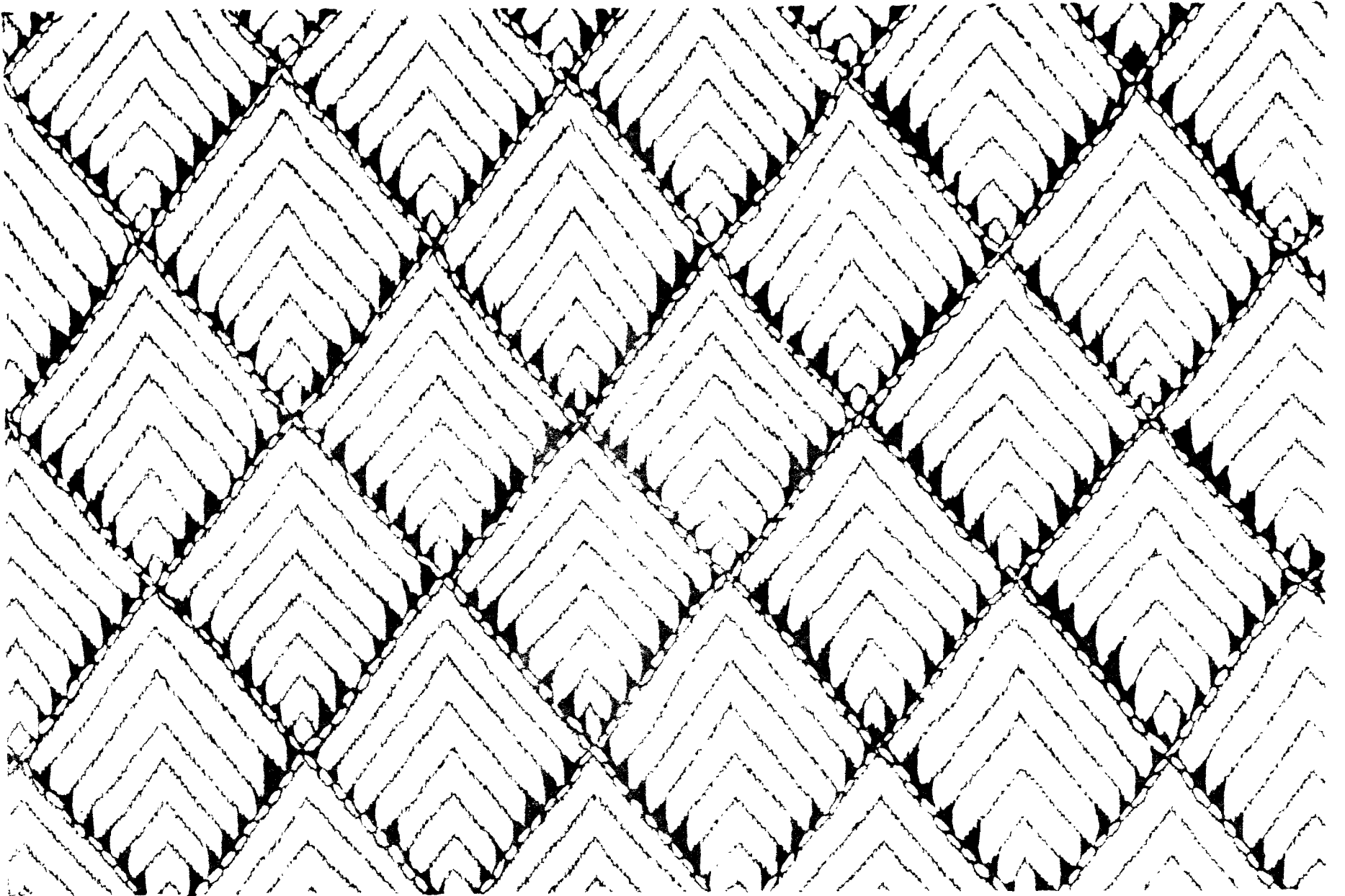


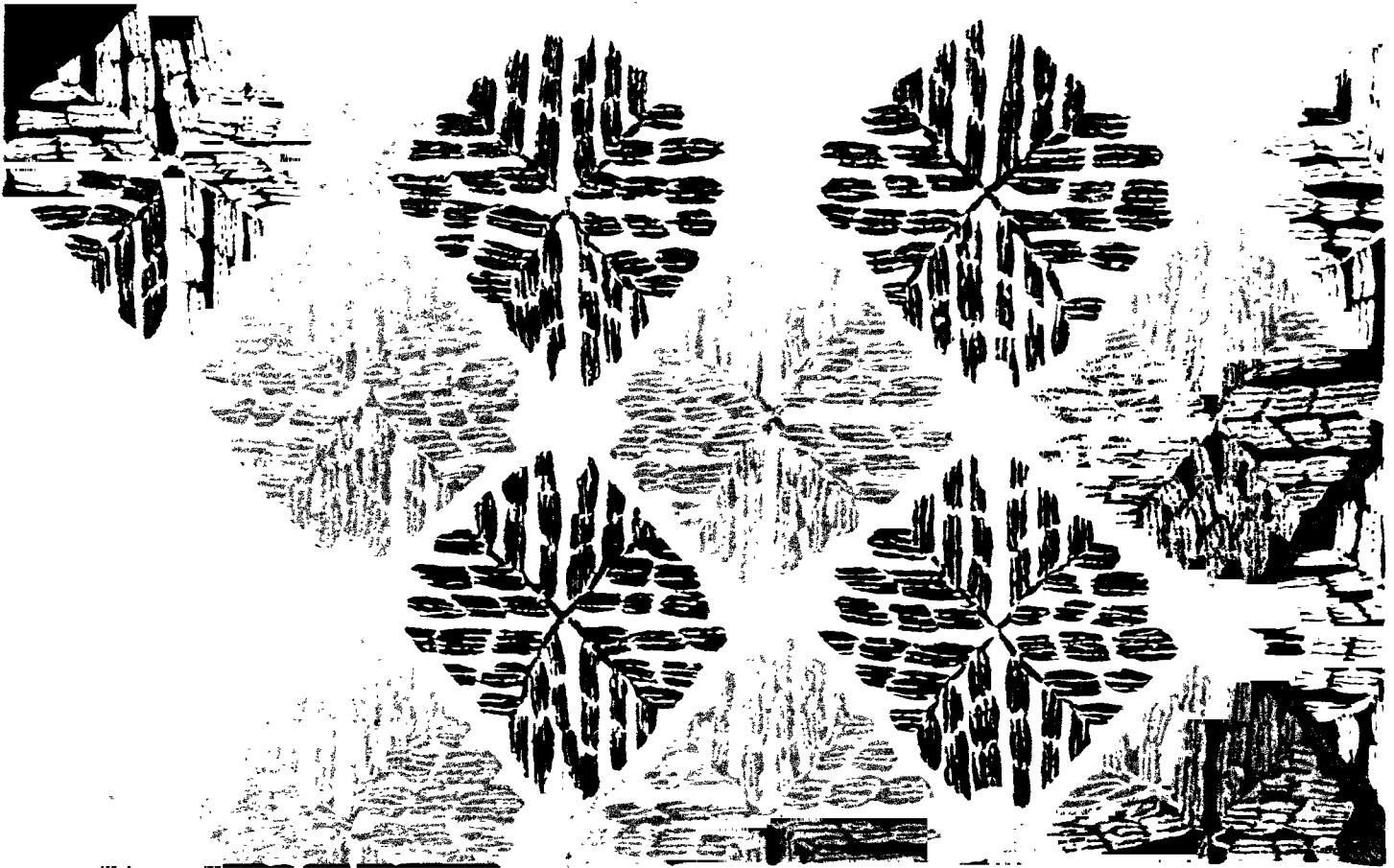


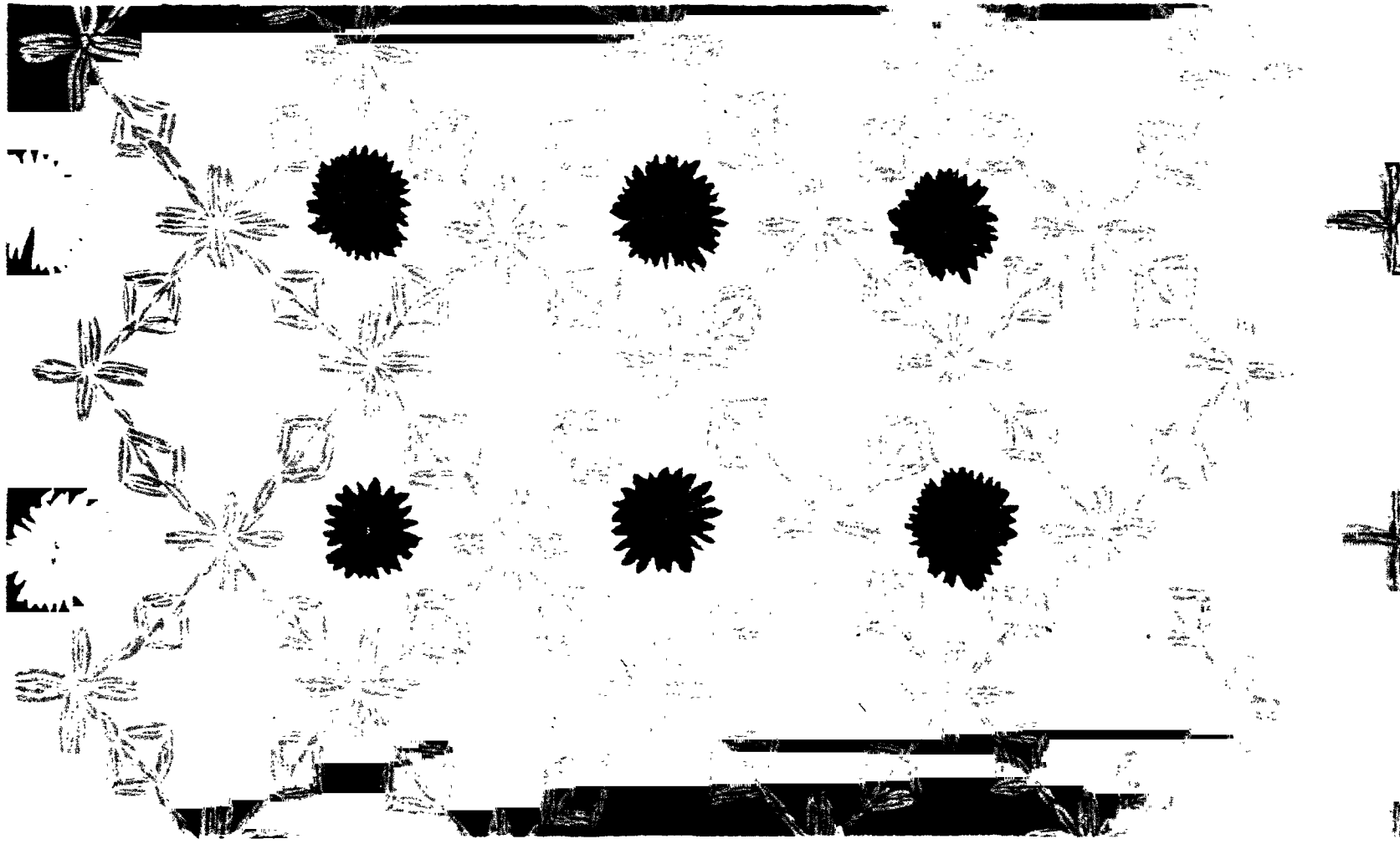




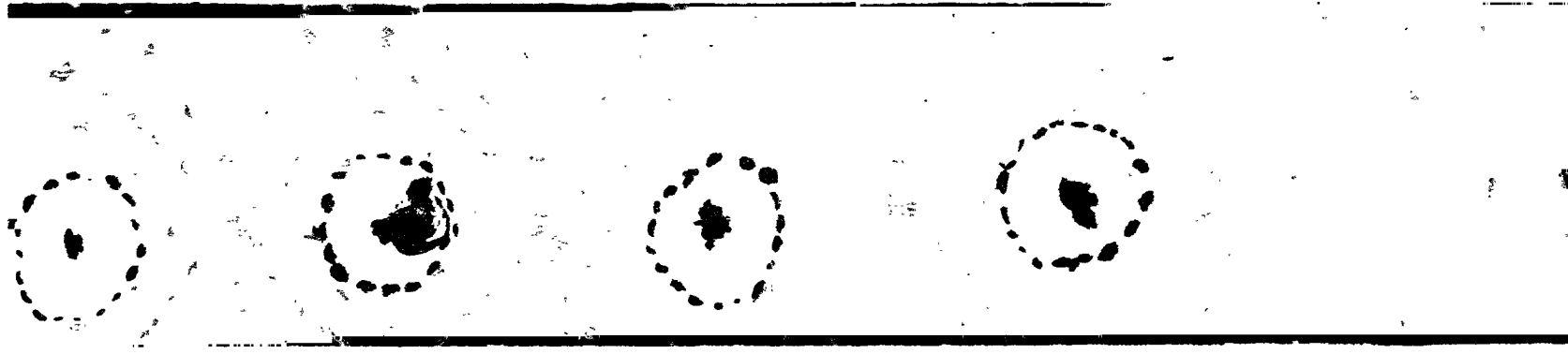








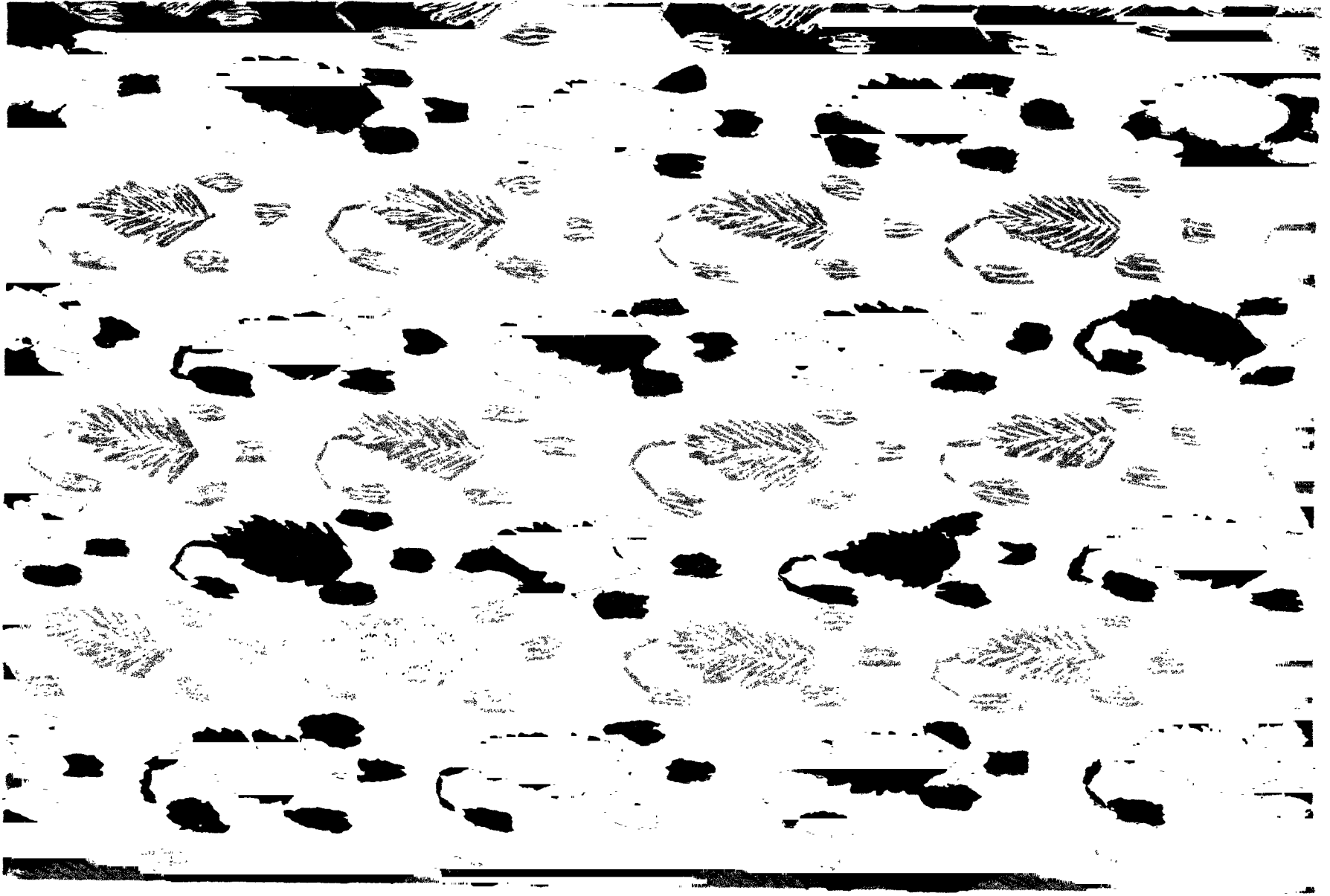
21.—WELL WORKED SPECIMEN OF DEBASED STYLE.



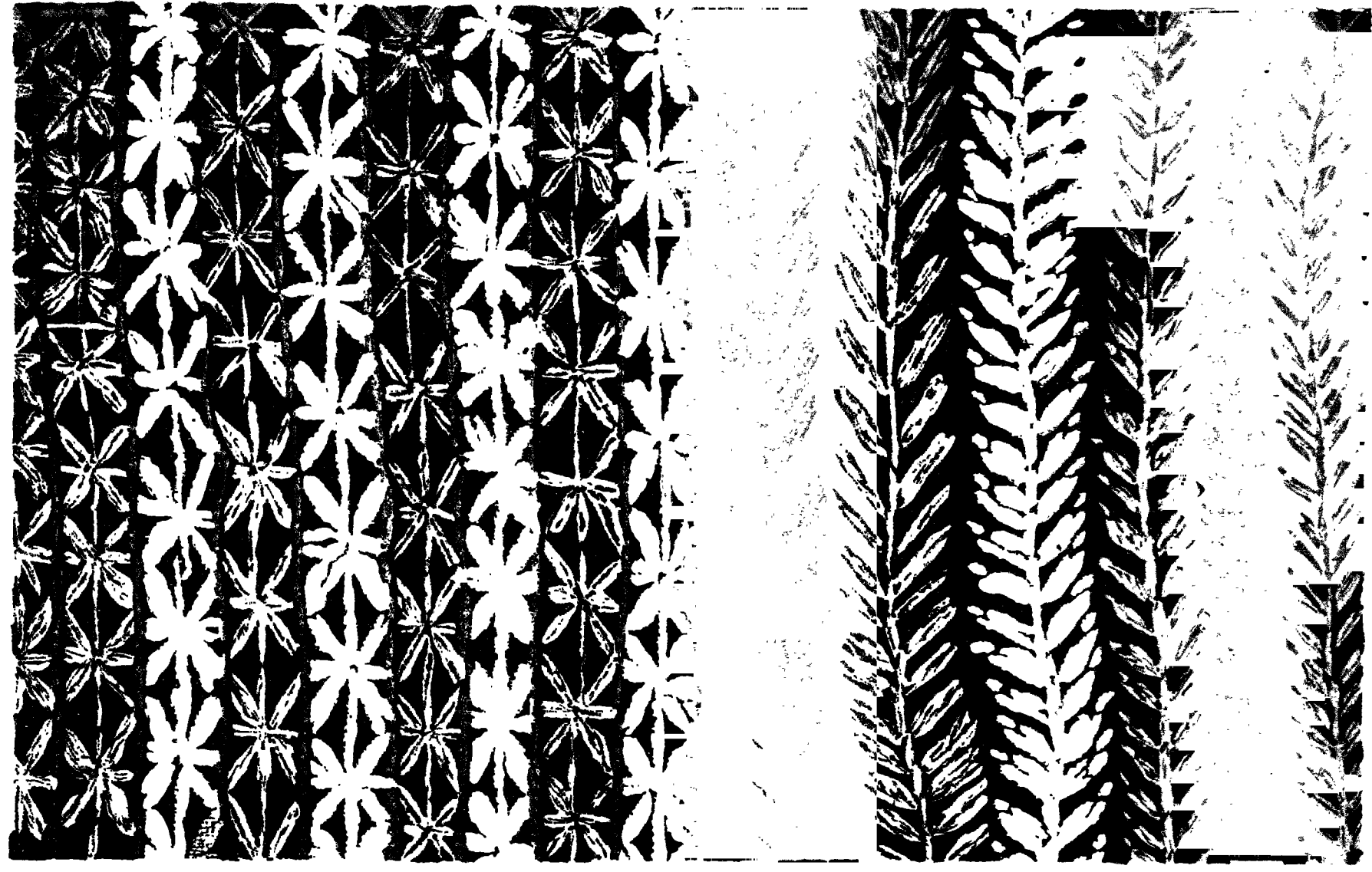
BACK WORK OF 21.



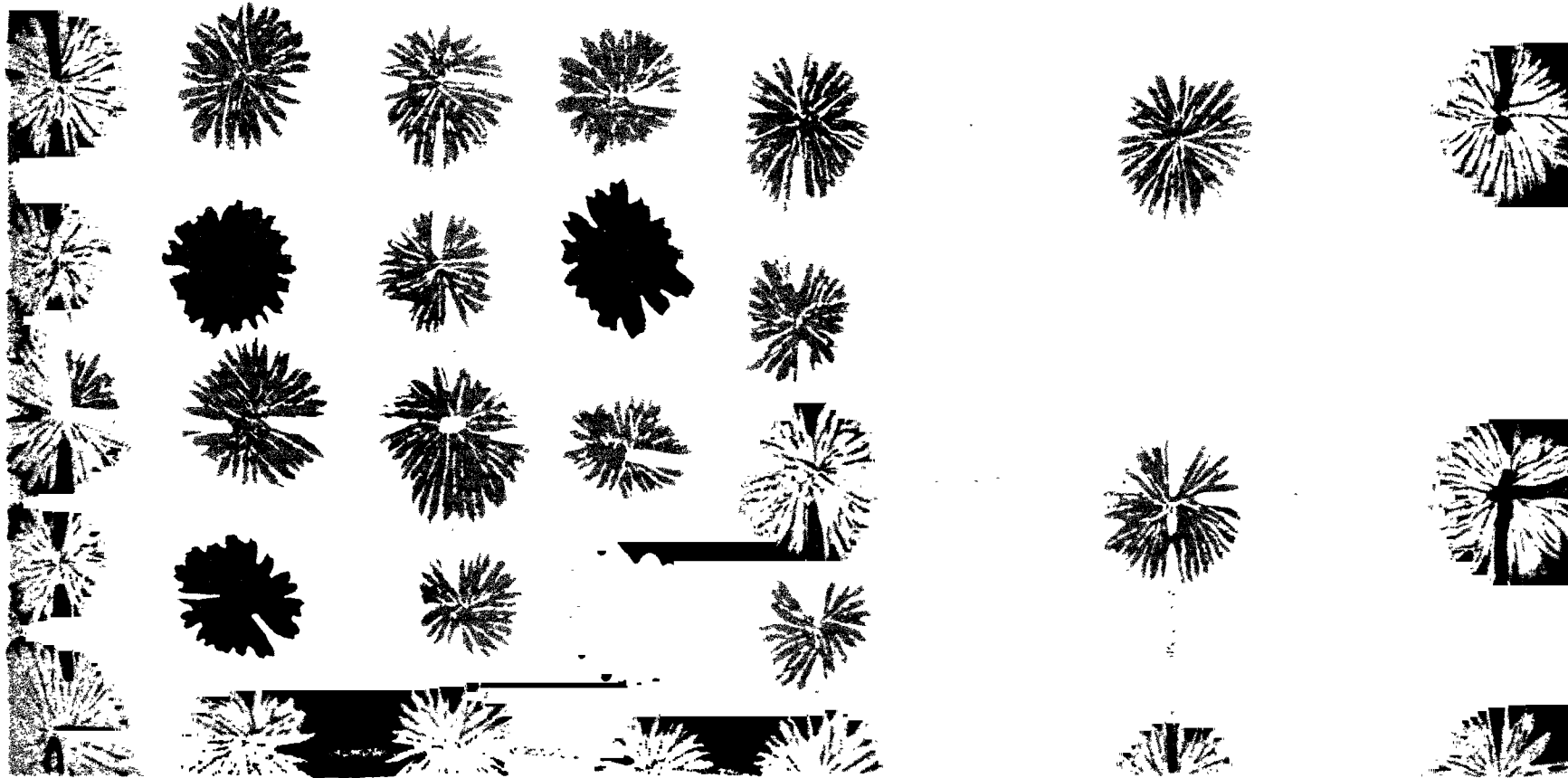
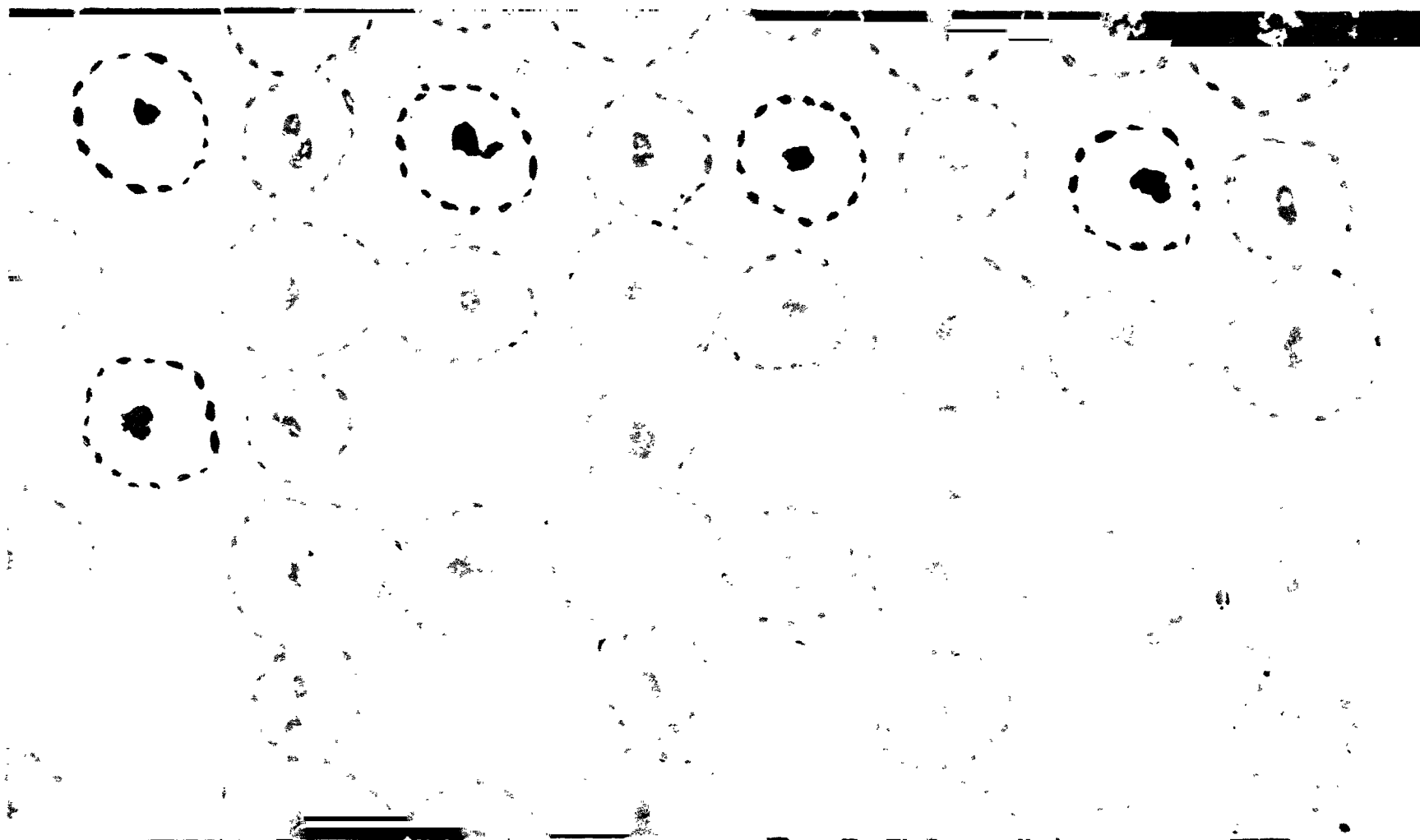
22.—DHUNIA BAGH. PURE PHULKARI STITCH, BADLY WORKED.

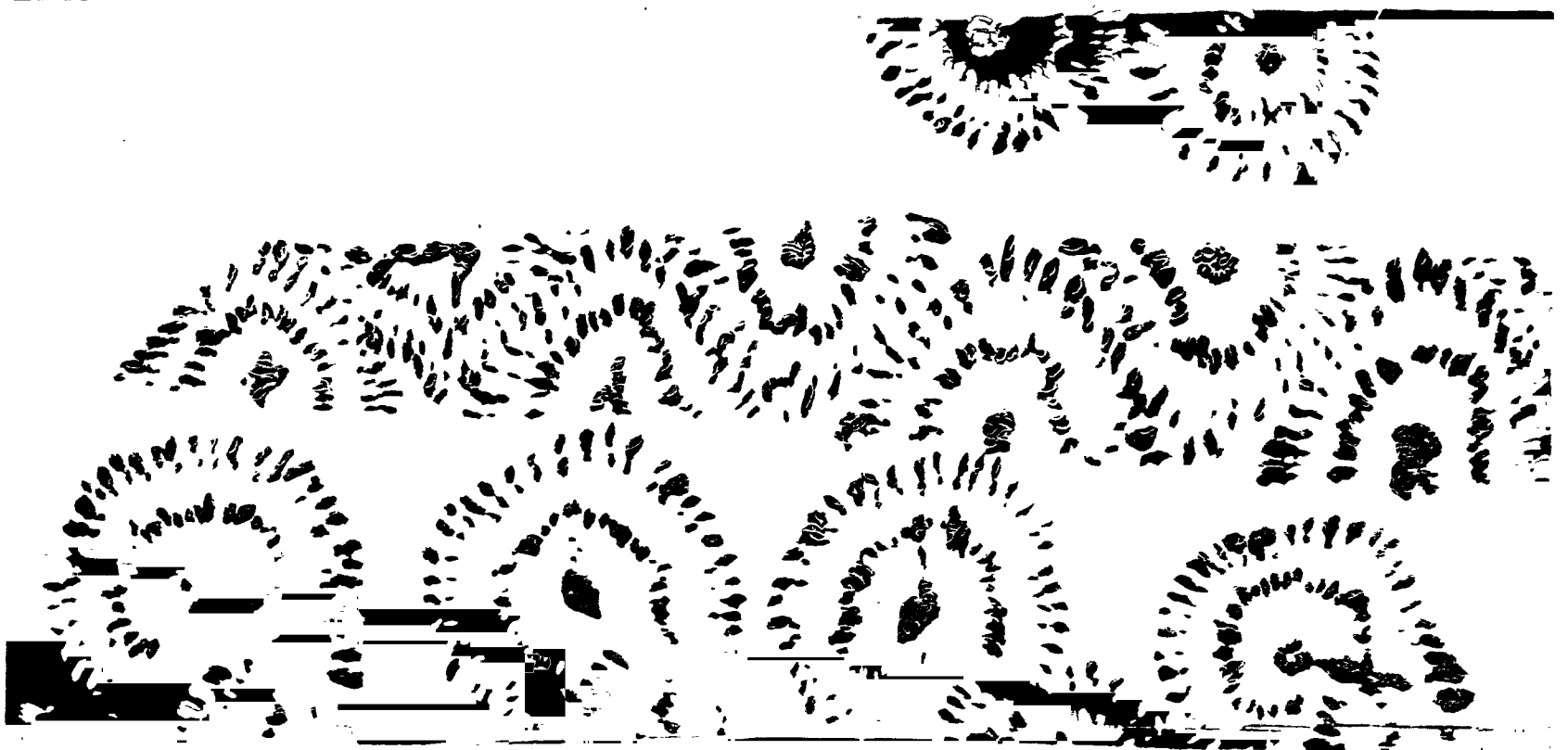


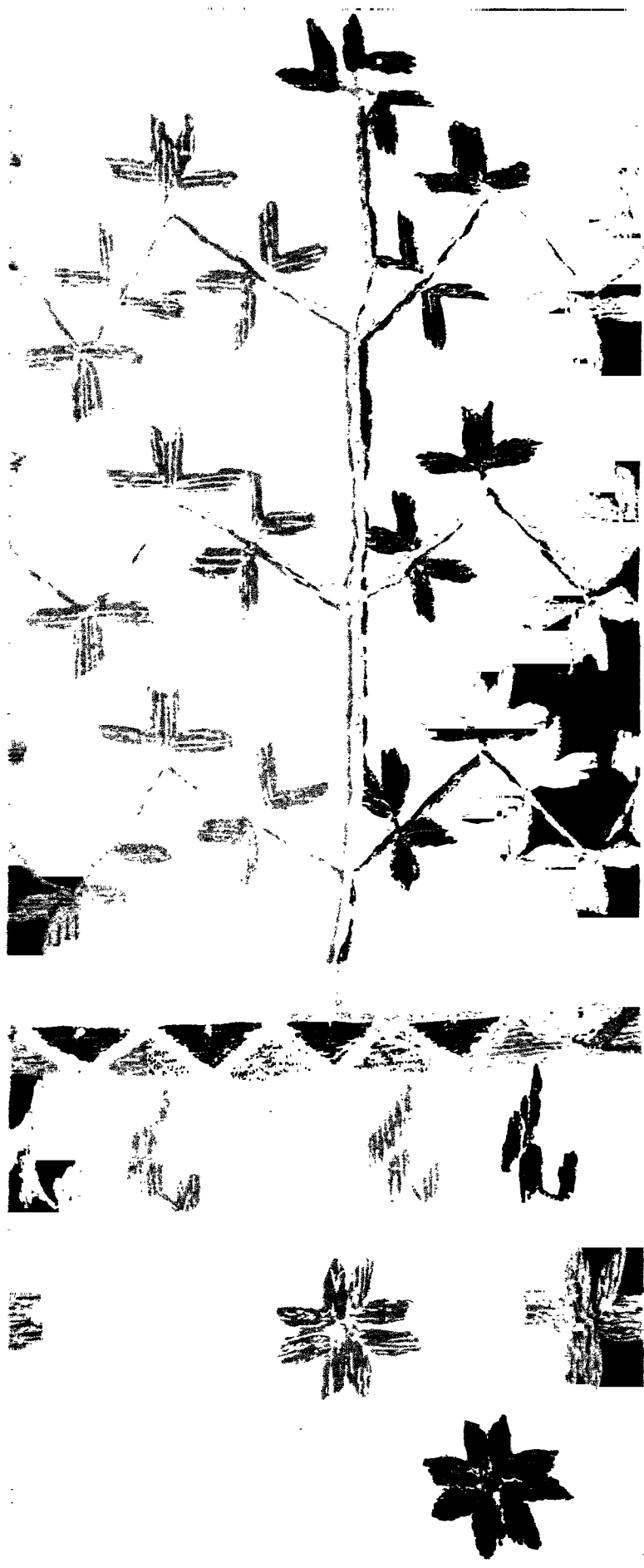
23 - MIRCHA BAGH. NOT PHULKARI WORK. FEATHER STITCH.



24 - NOT PHULKARI WORK. RESULT OF ENGLISH PATTERNS.

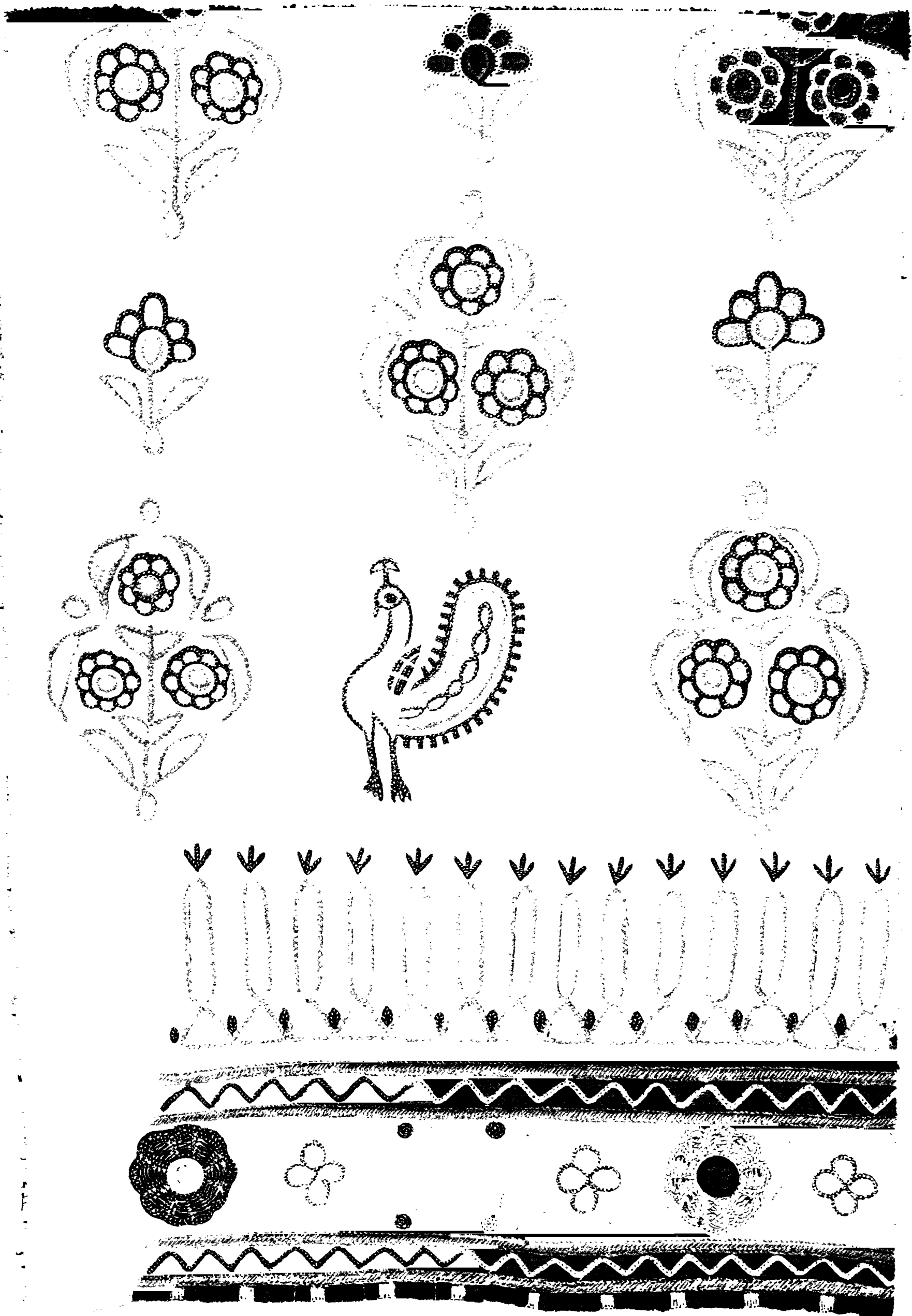




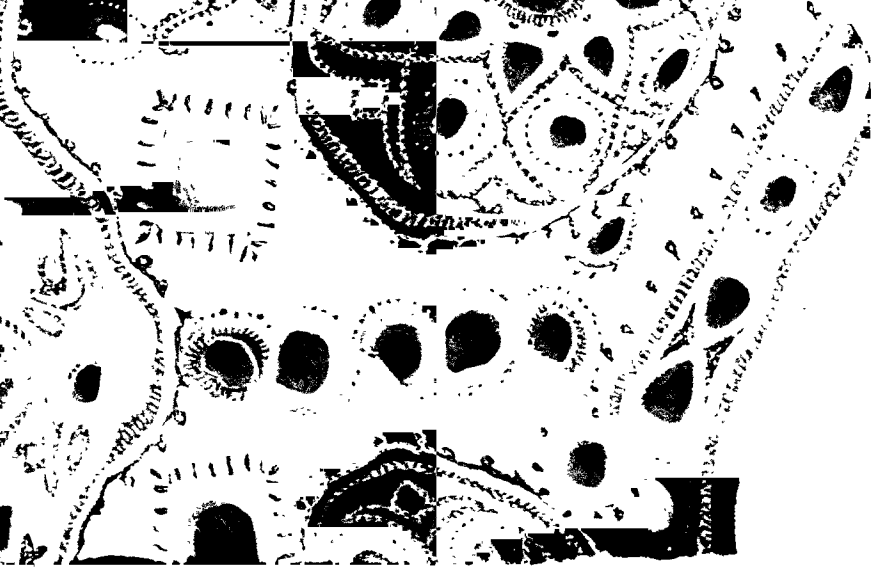
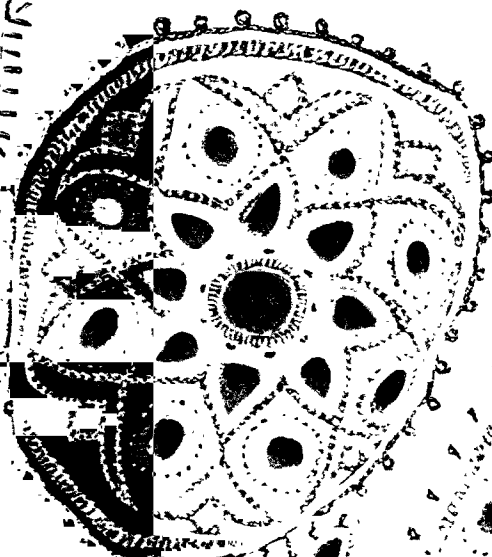
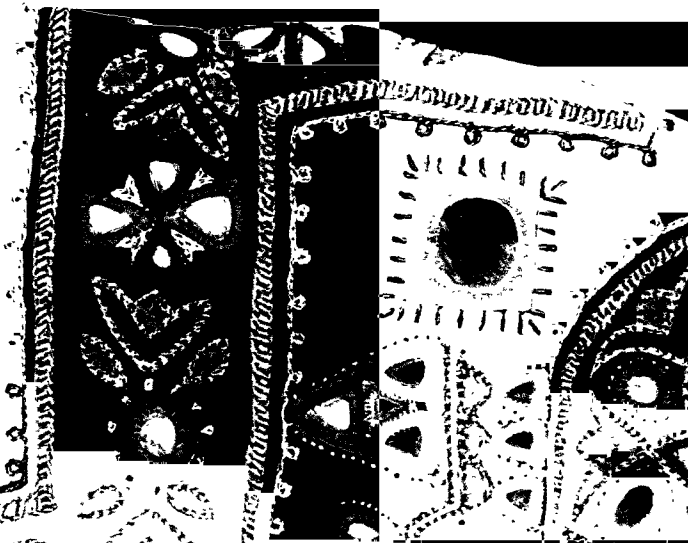
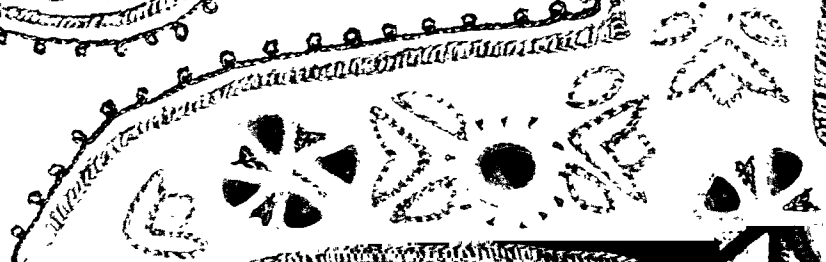
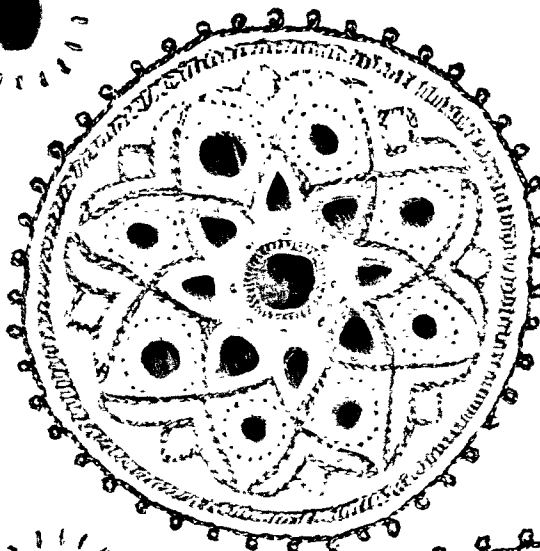
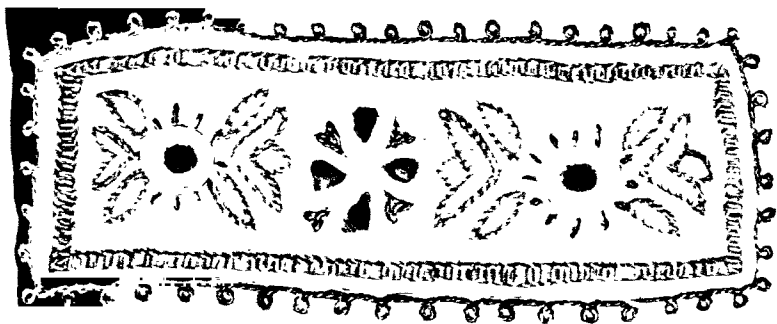
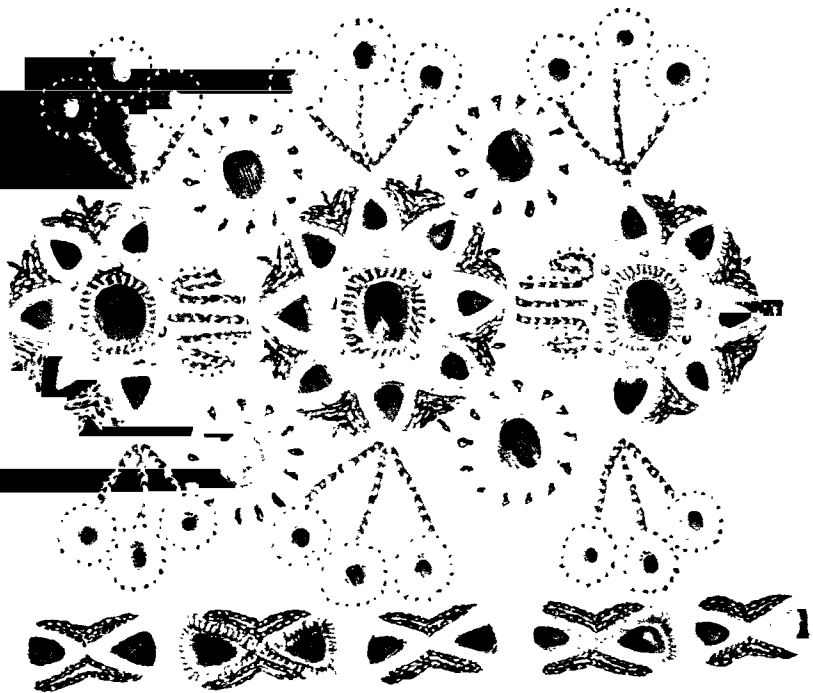


27.—MANCHESTER BAGH. SPECIMEN OF THE
CAUSE OF PHULKARI DETERIORATION.
RESULT OF NATIVE BAD TASTE.

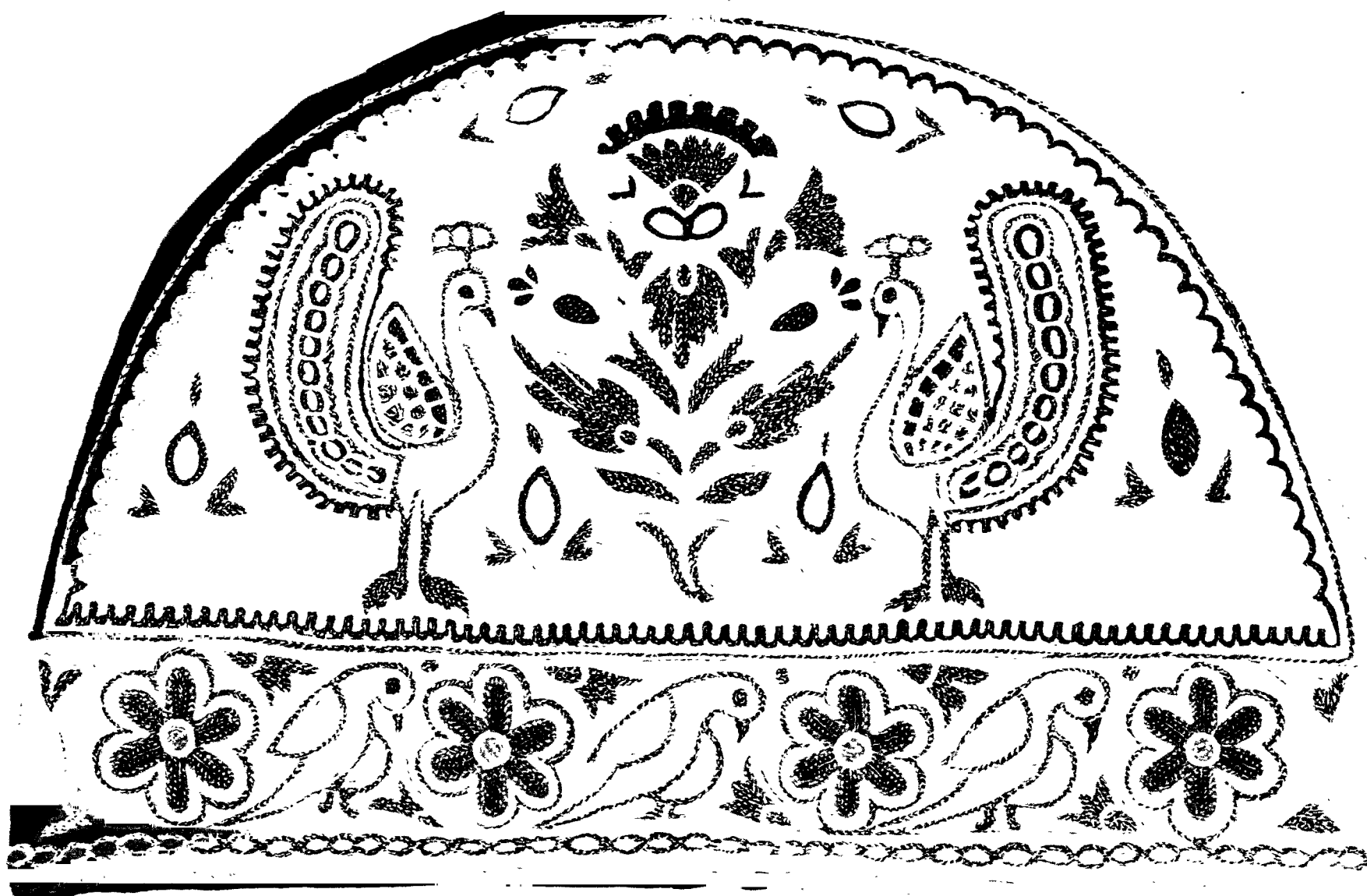
28.—JUBILEE BAGH. RESULT OF ENGLISH
BAD TASTE.



2--PETTICOAT OF THE RUBARIS



5.—EMBROIDERED NECK PIECE FOR COAT.



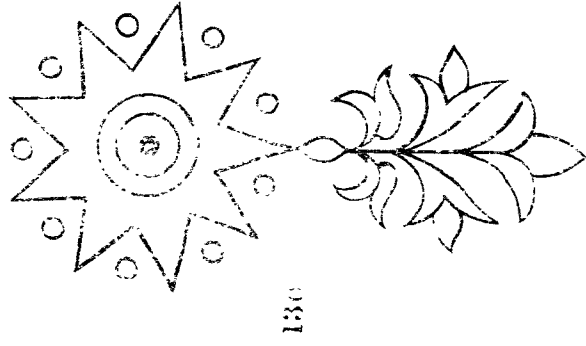
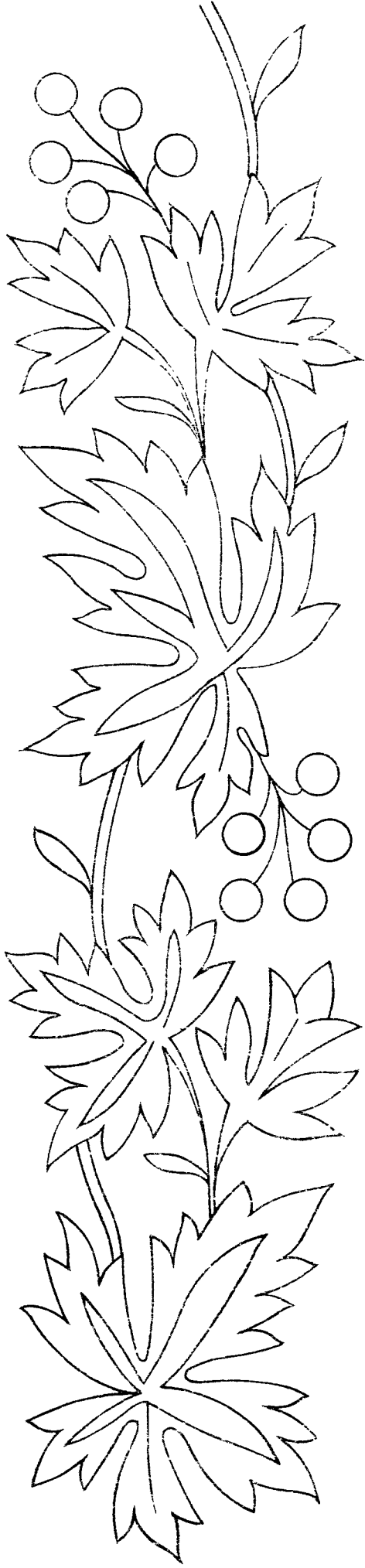
4.—CAP. CUTCH.



FIGURE 10. WORKING WITH THE NEEDLE



9.—SHIKARPUR EMBROIDERING

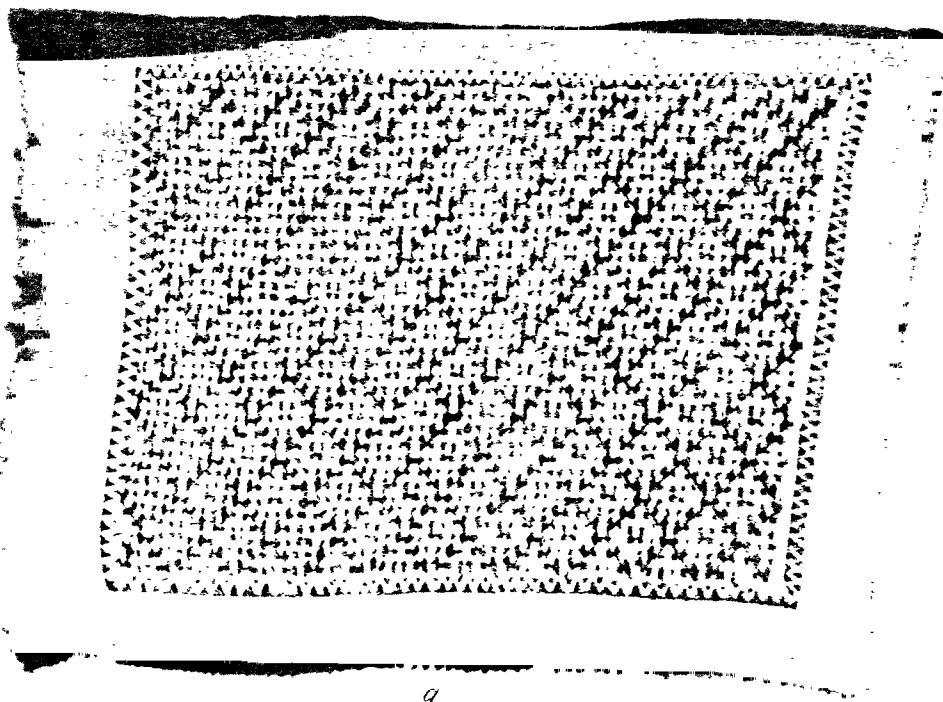


14 - GOLD THREAD ON VELVET.



a

u



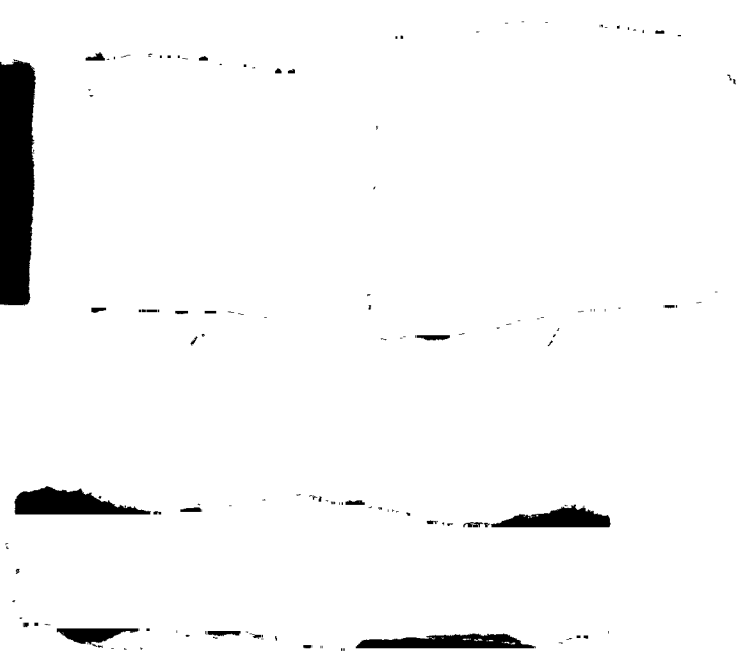
g



b

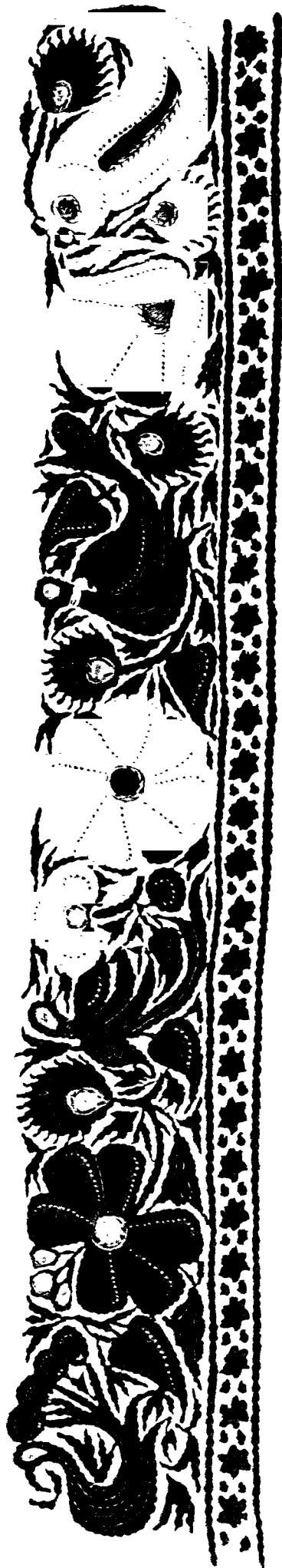


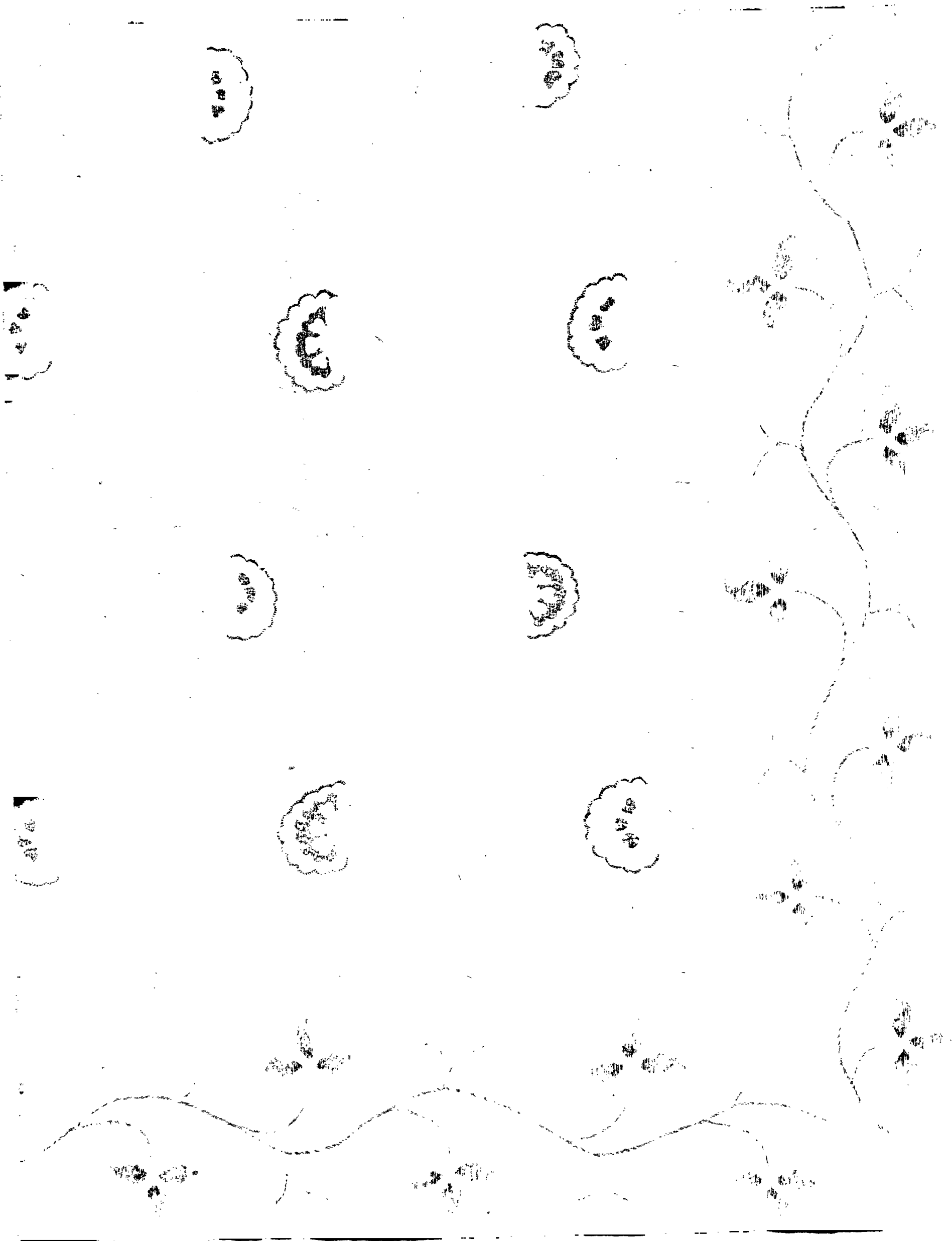
d



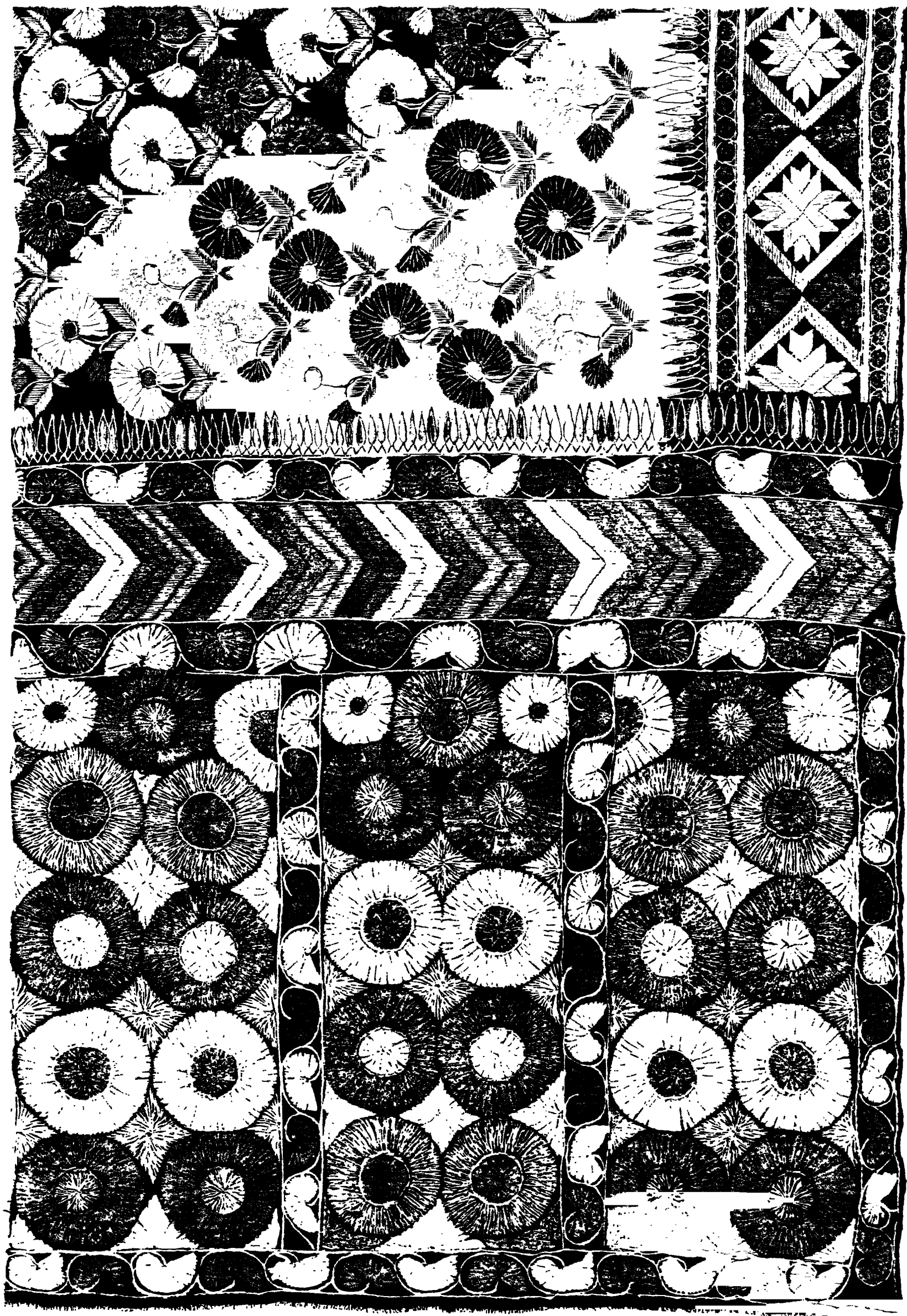
e

f





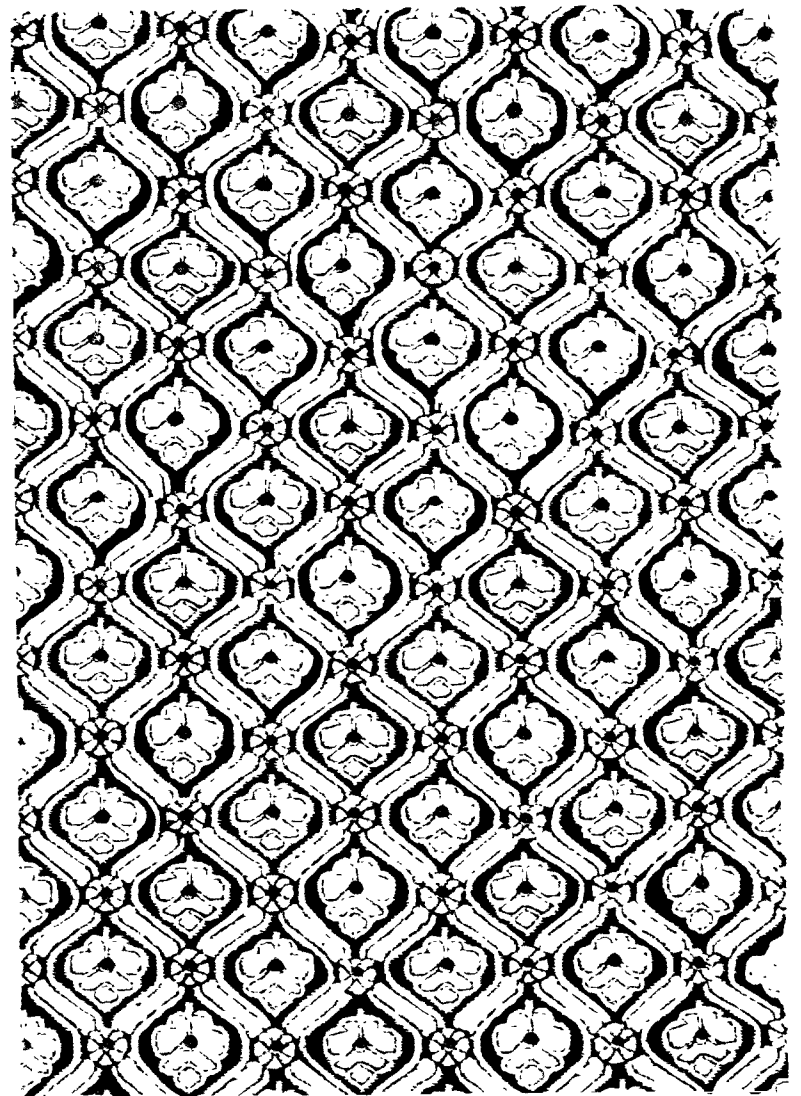
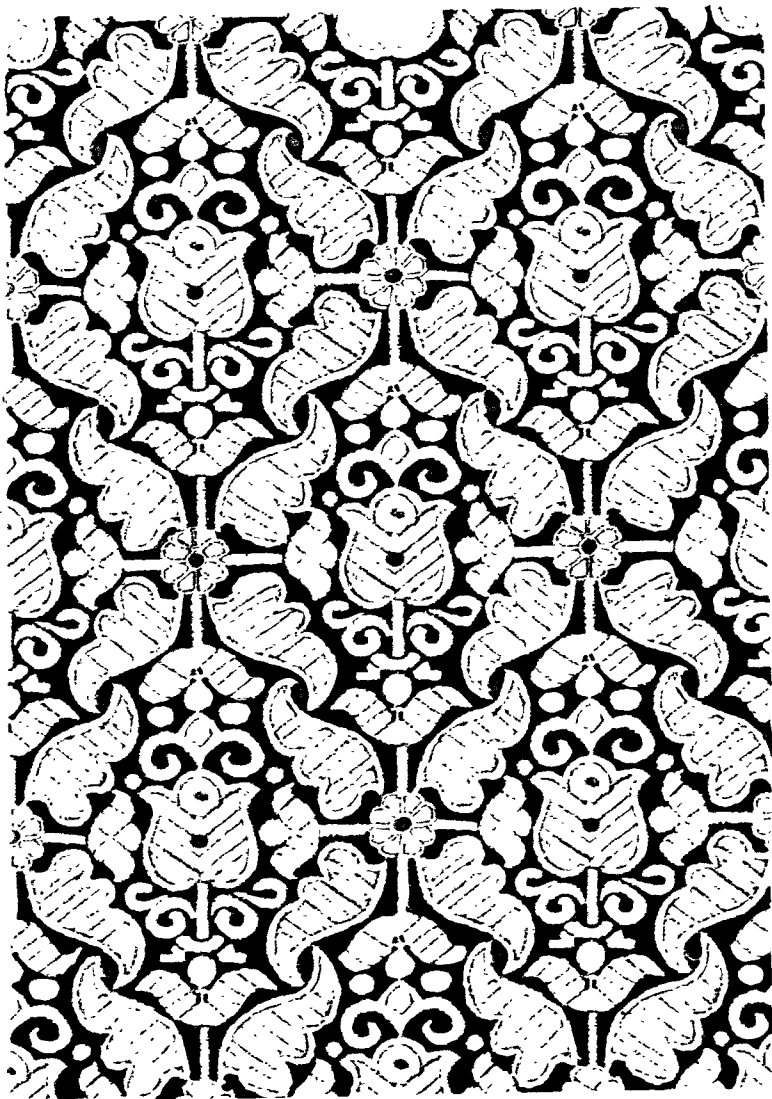
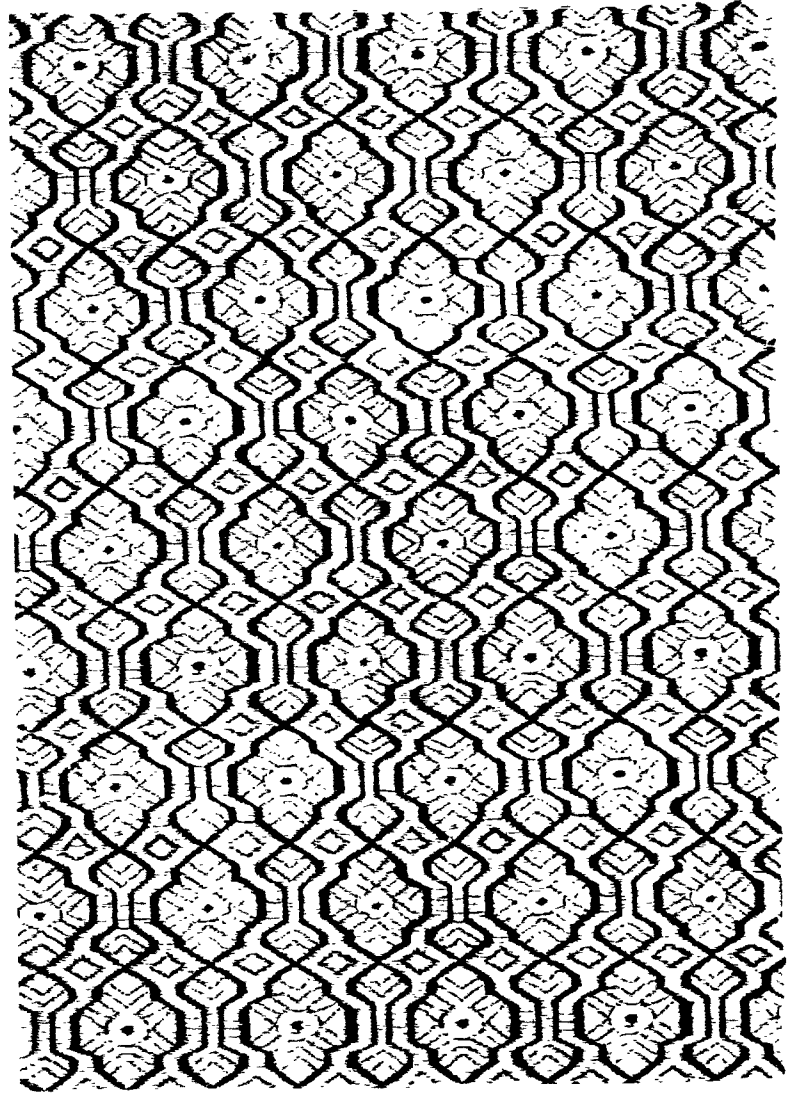
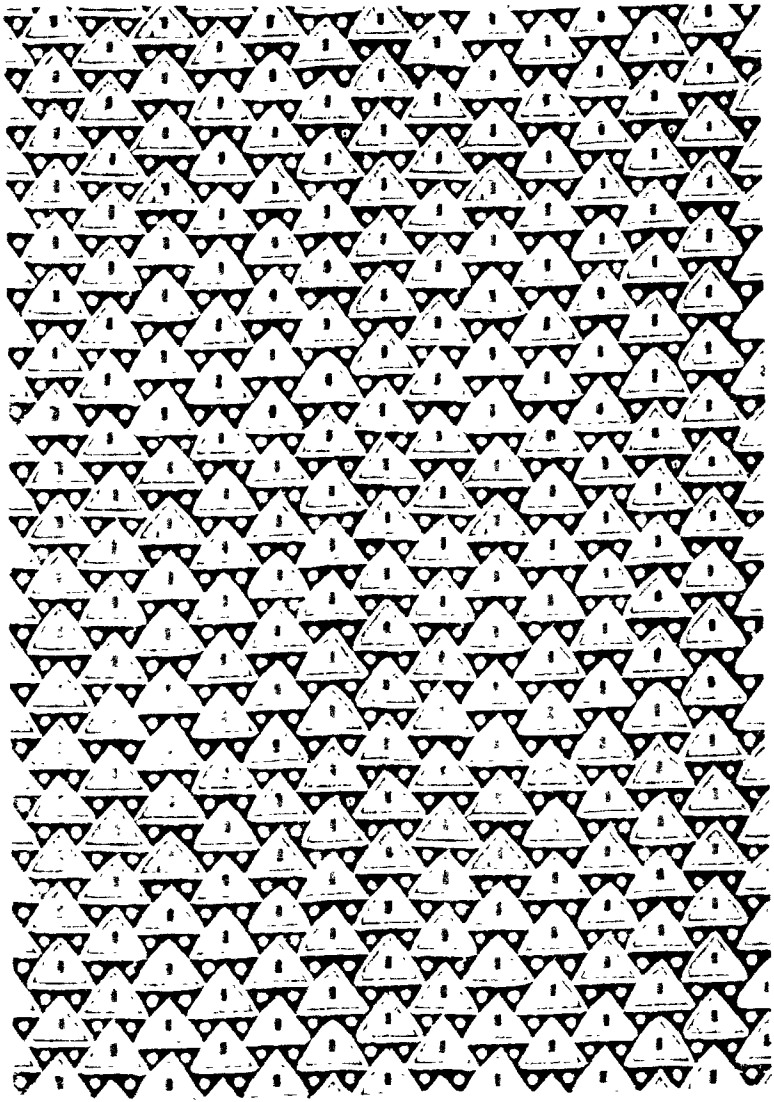
EMBROIDERED SOZNI. PESHAWAR.



PHULCARI (flower work) EMBROIDERED *SARI*.
UMRITSUR.

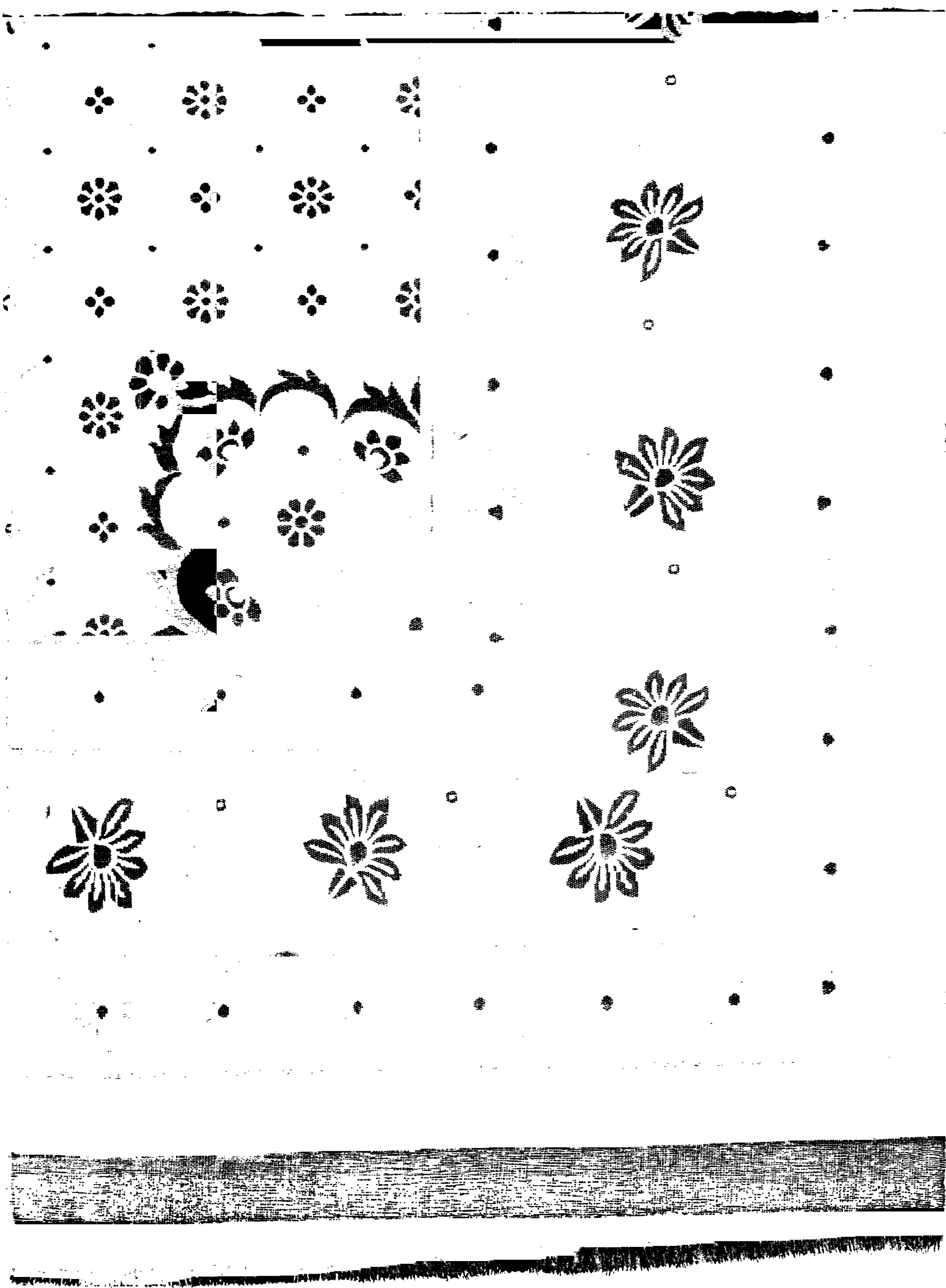


SILK MARRIAGE SARI. SURAT.

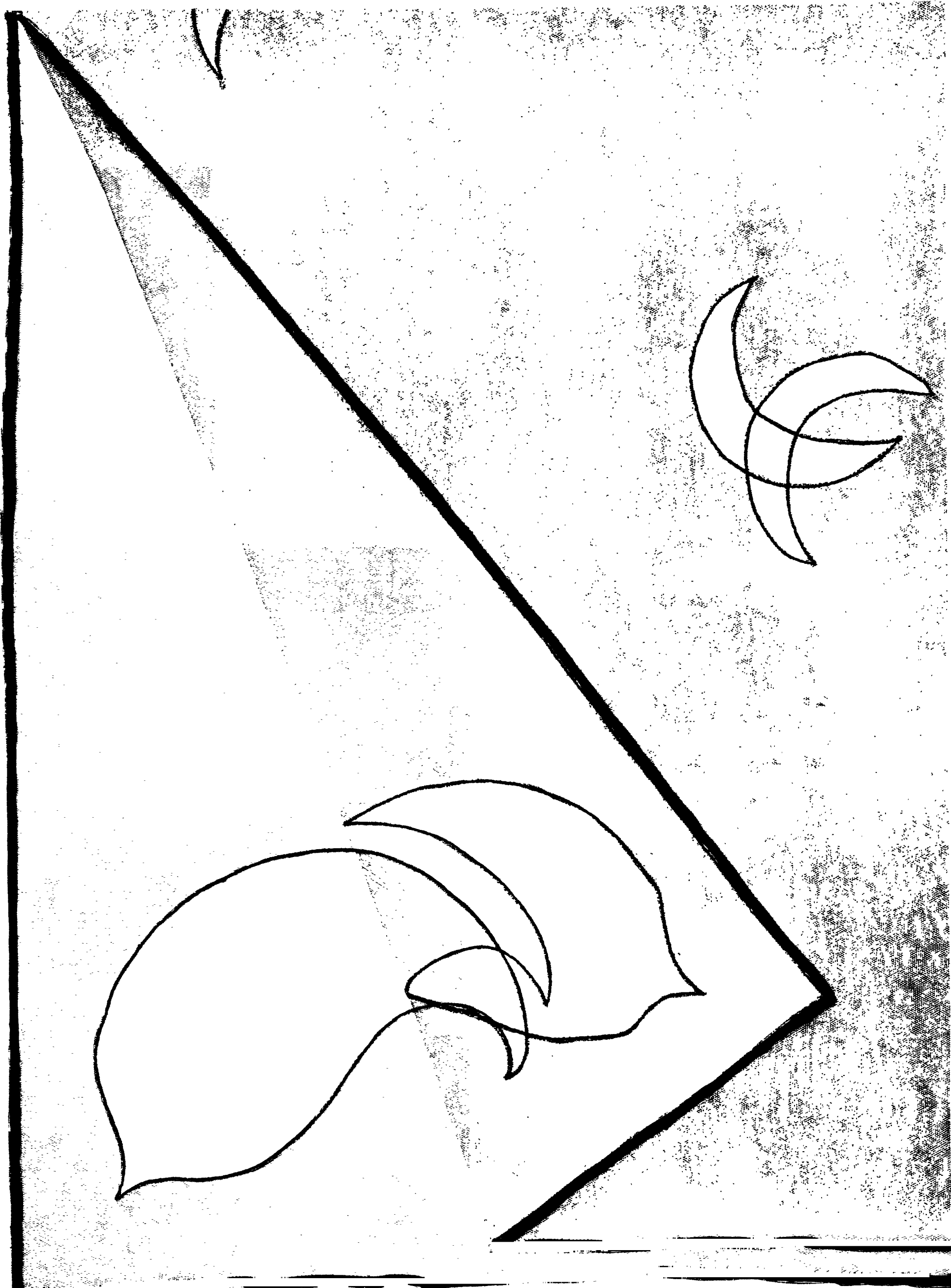


KINKHABS SURAT.

KINKHAB BAG, KHARITA.
USED AS AN ENVELOPE BY THE INDIAN PRINCES, WITH A SEAL OF
H H TUKOJI RAO HOLKAR, THE LATE MAHARAJA OF INDORE



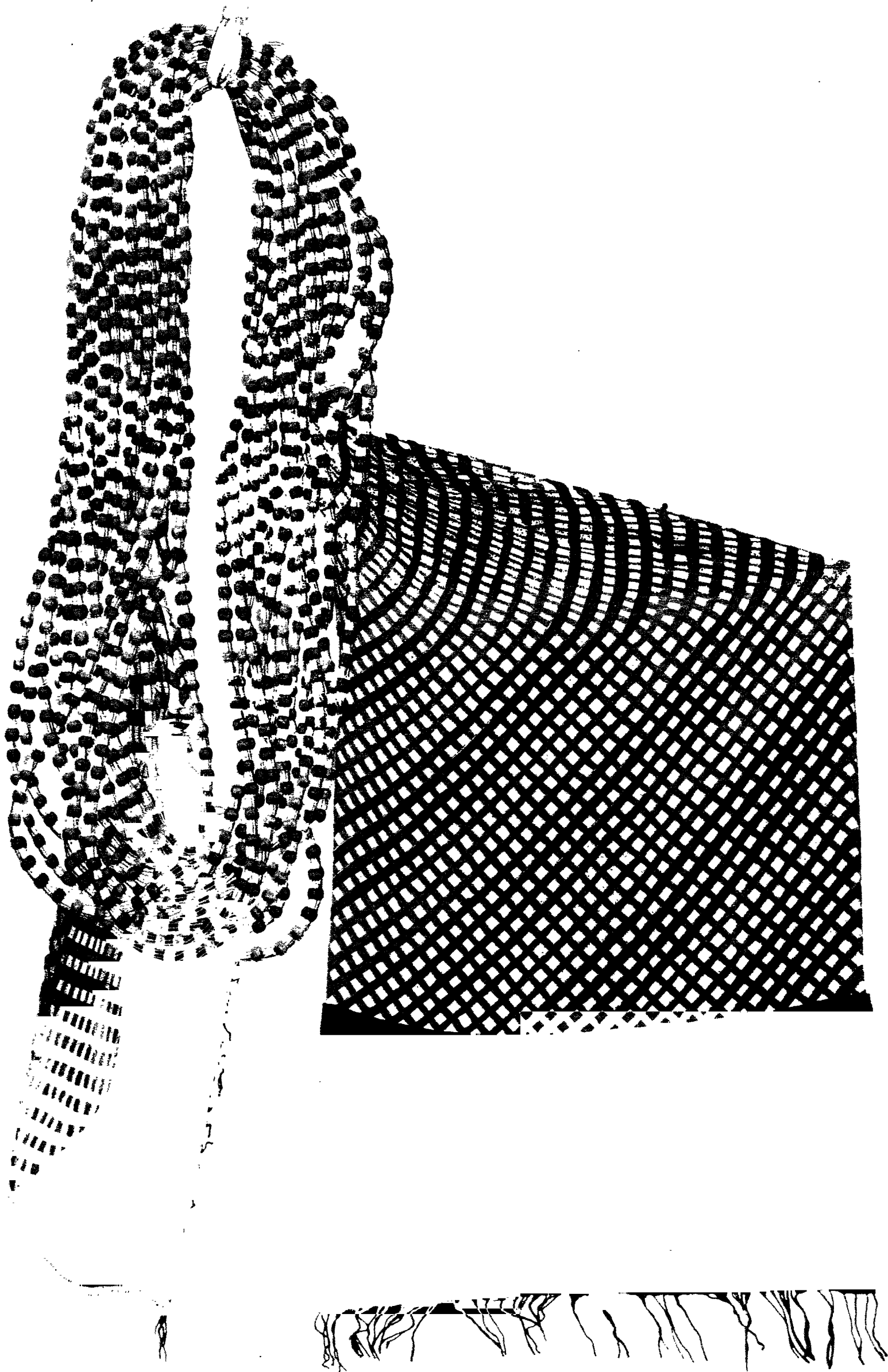
KINKHAB TABLE CLOTH. AHMEDABAD



A TWO-COLOURED MARRIAGE SHAW OF NET

Dyed red on one side and green on the other.

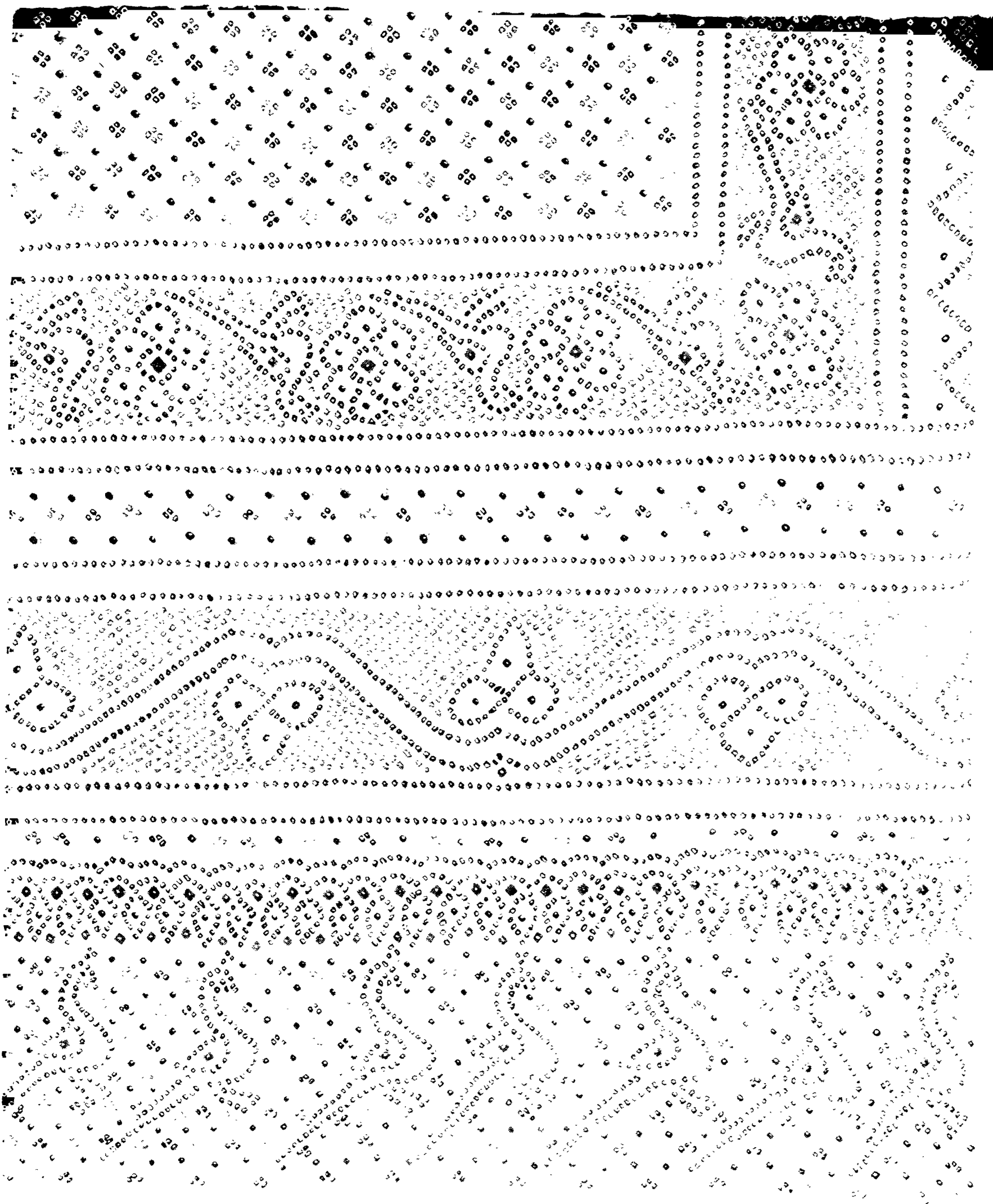
PLATE 10



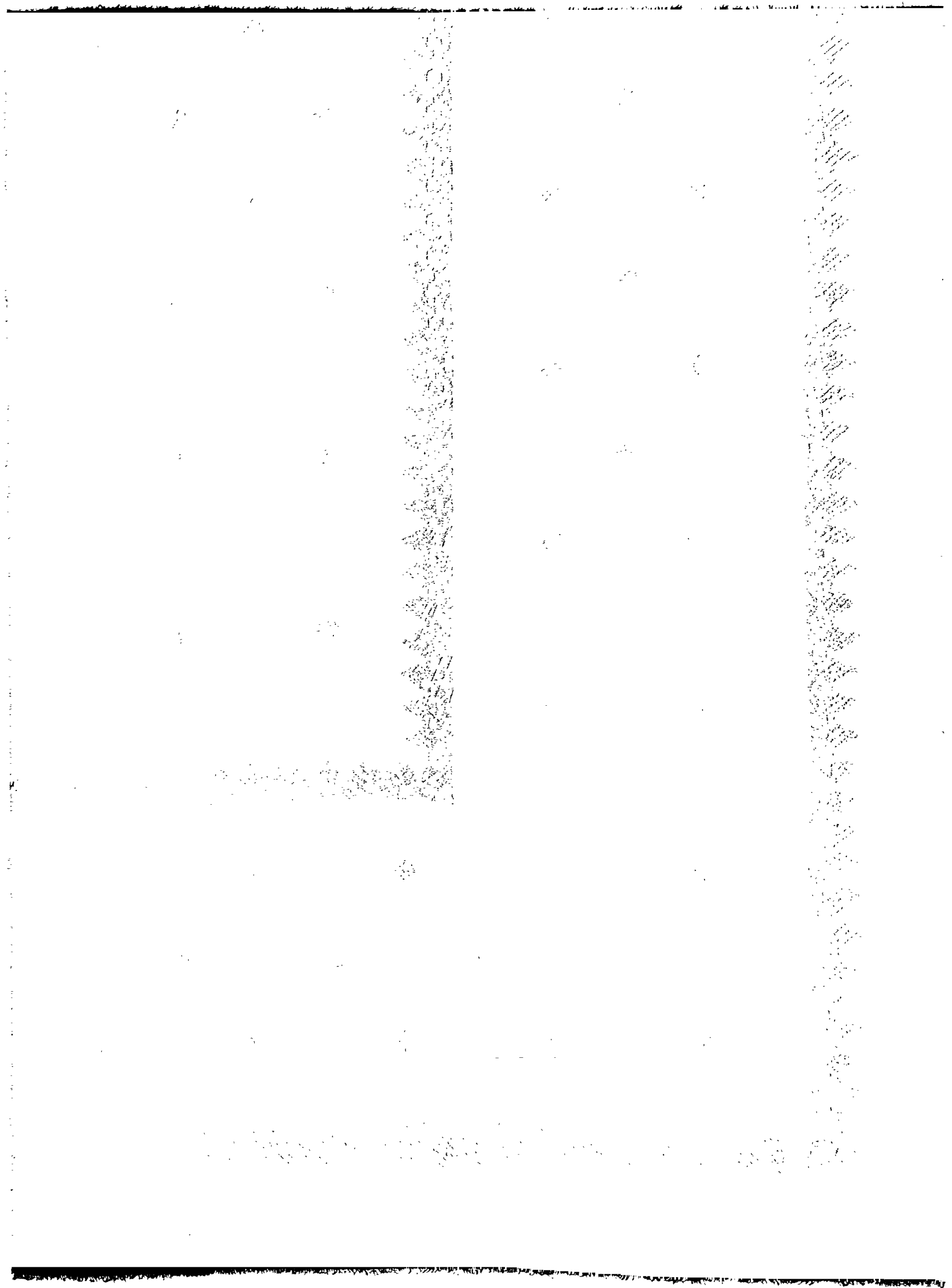
RED AND WHITE TURBAN. ULWUR.
(Knot dyeing, or tie-and-dye work.)



BANDANA WORK. ULWUR.
(Knot dyeing or tie-and-dye work.)

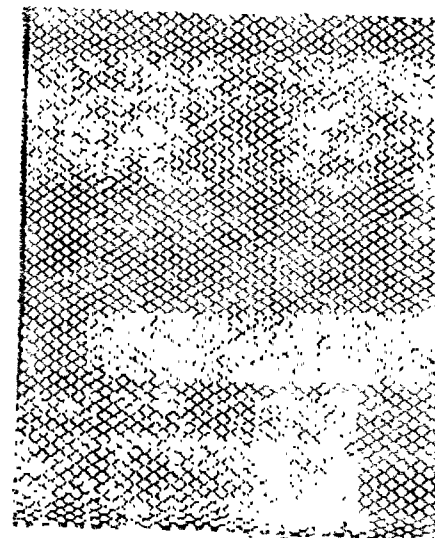
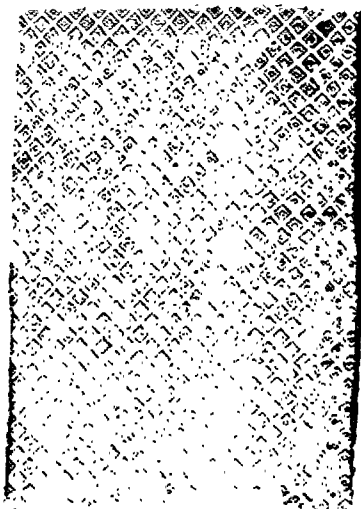
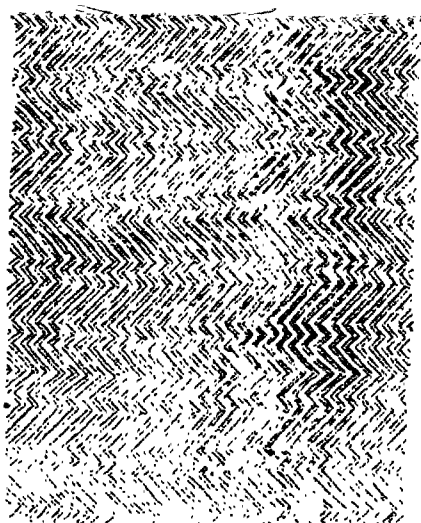
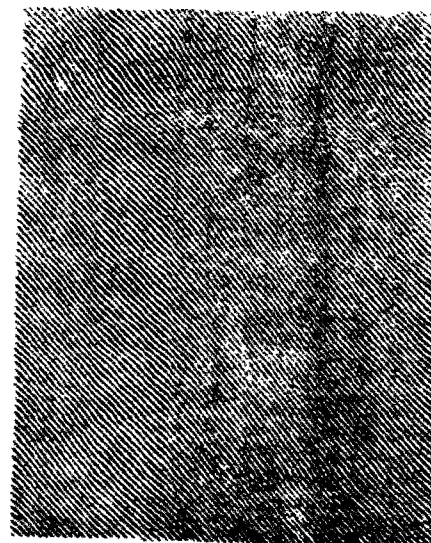
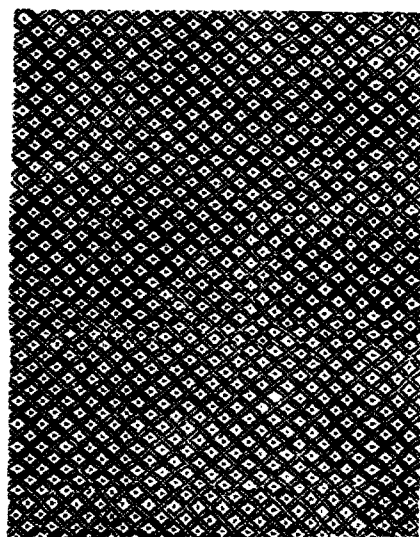
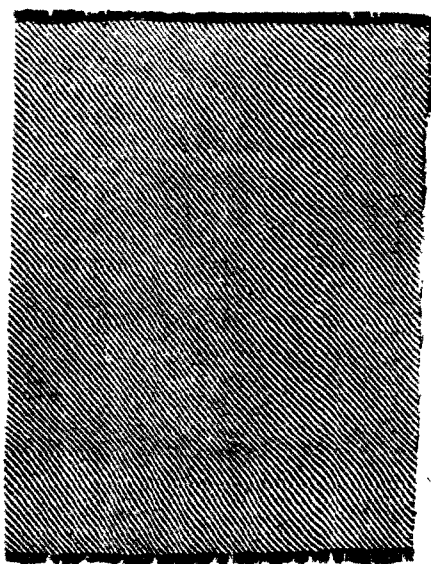
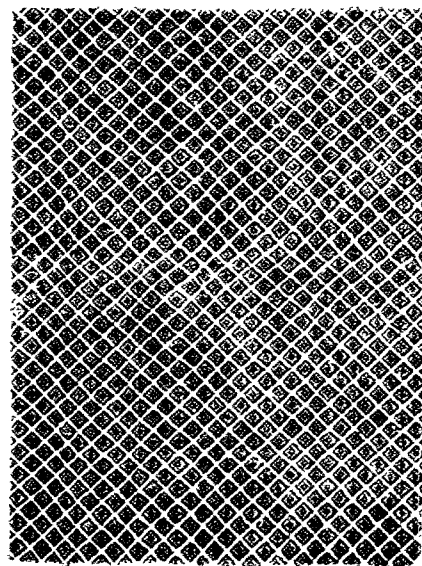
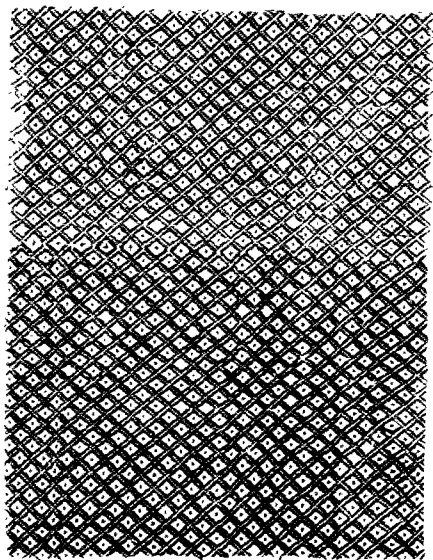
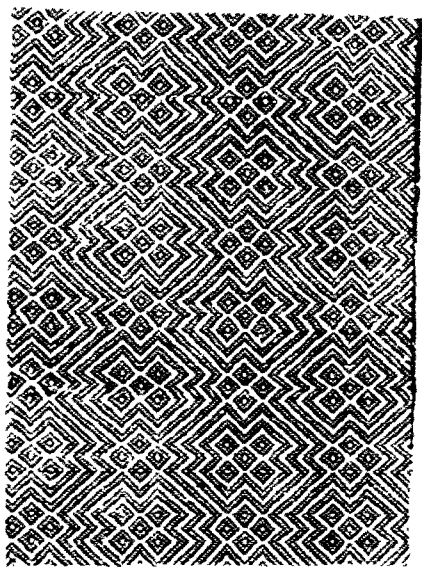


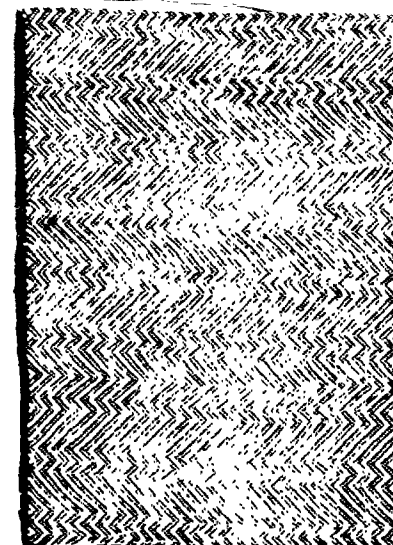
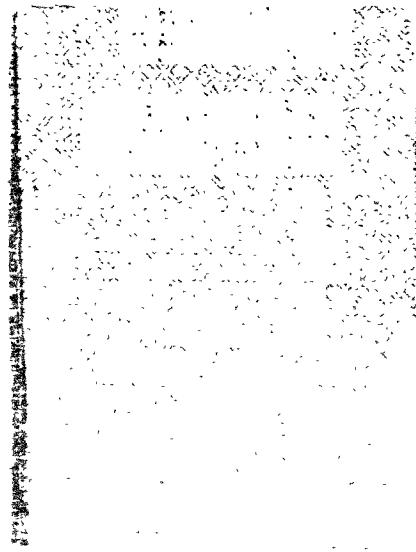
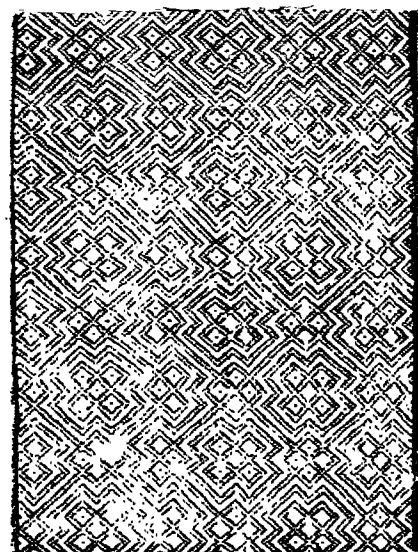
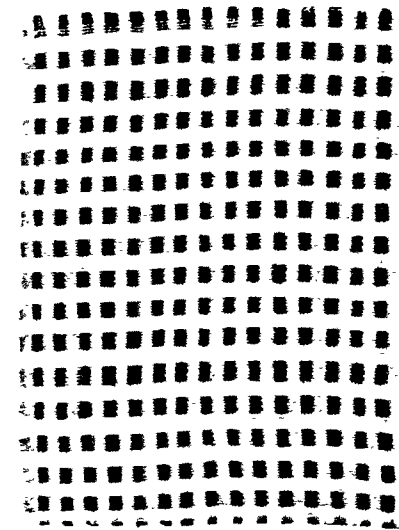
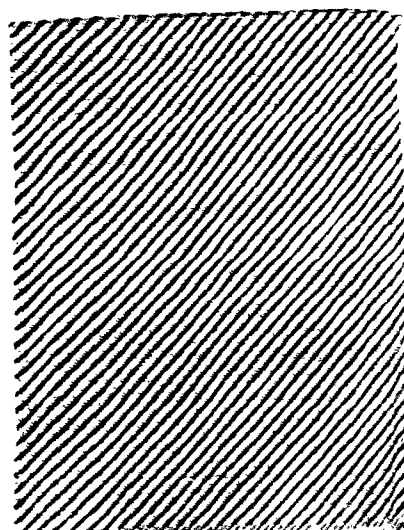
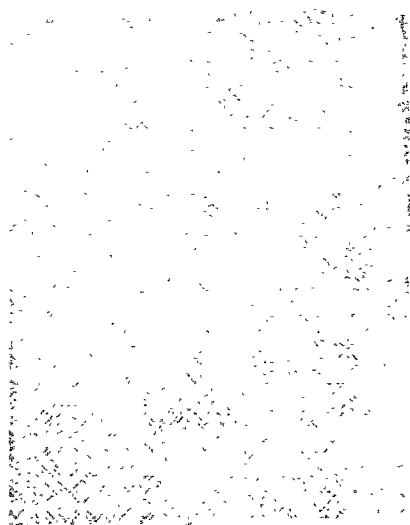
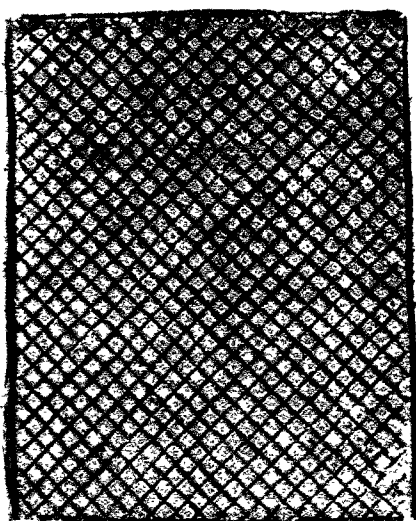
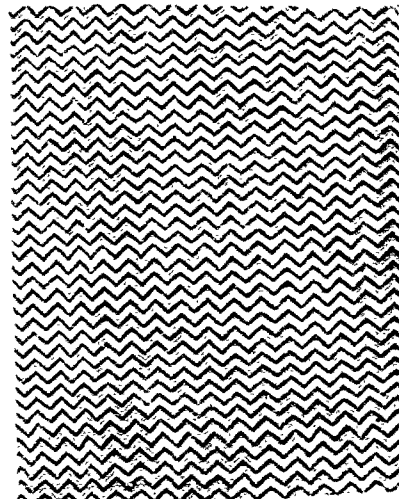
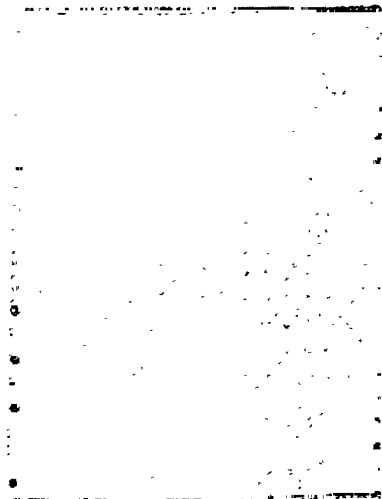
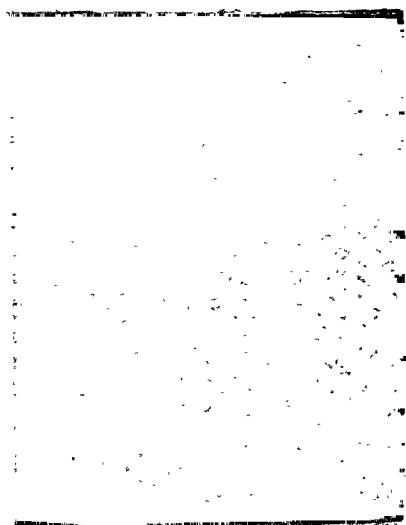
BANDANA WORK.
(Knot dyeing or tie and dye work.)
Lent by Diwan Sri Ram, Prime Minister of Ulwur.

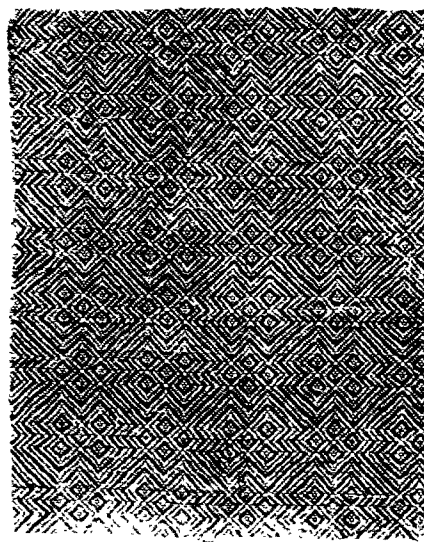
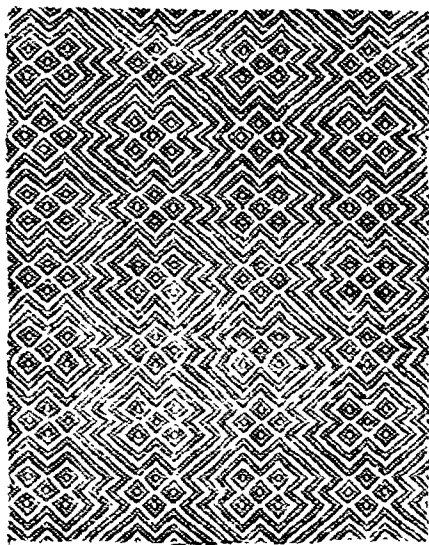
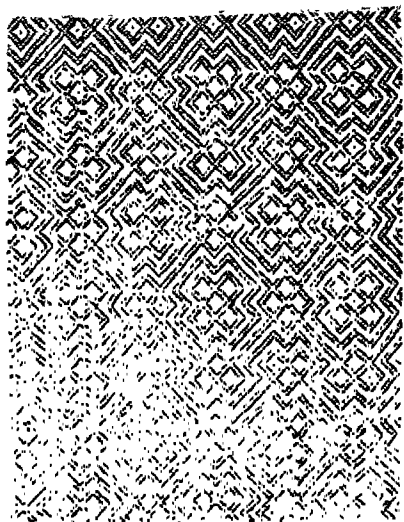
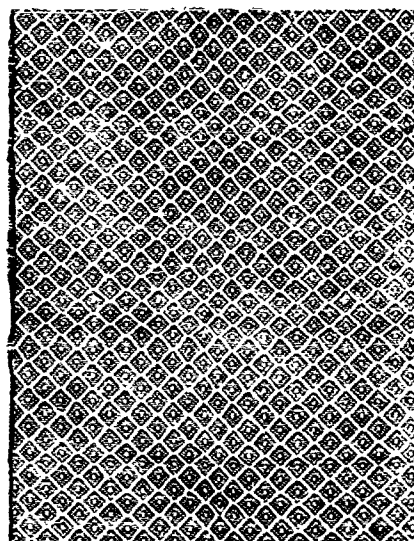
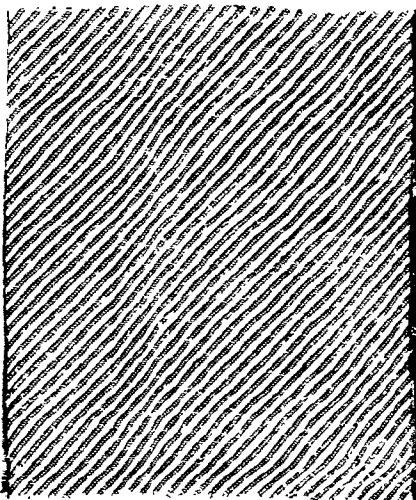
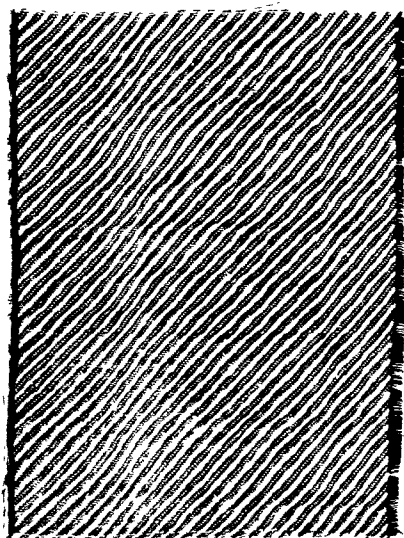
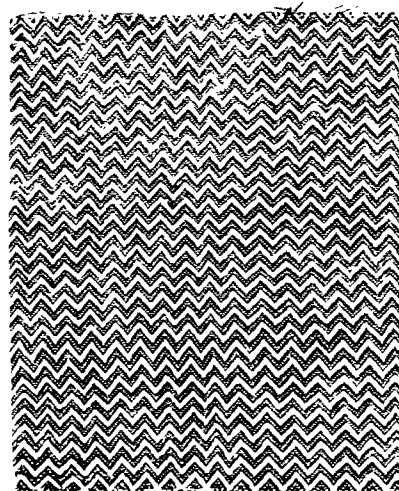
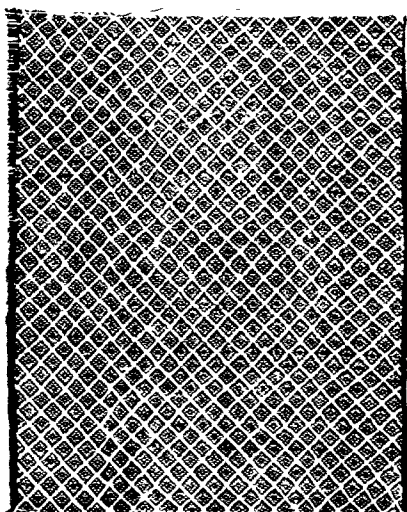
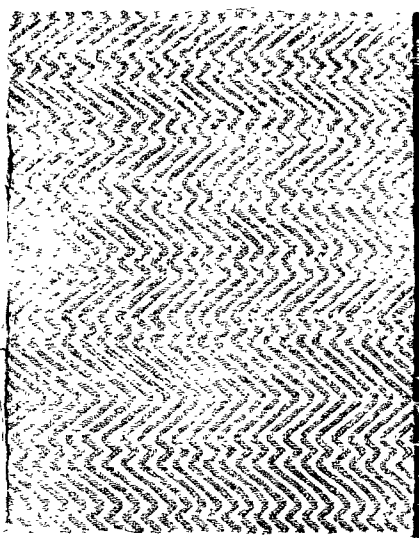
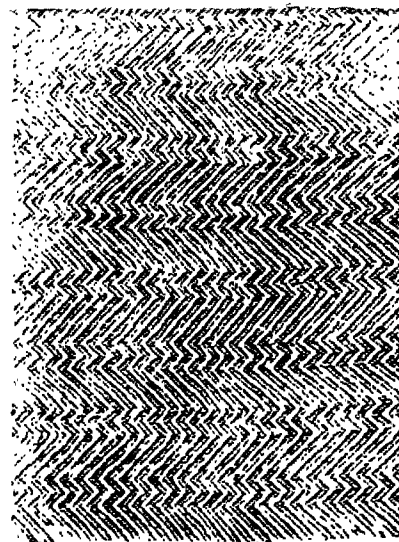
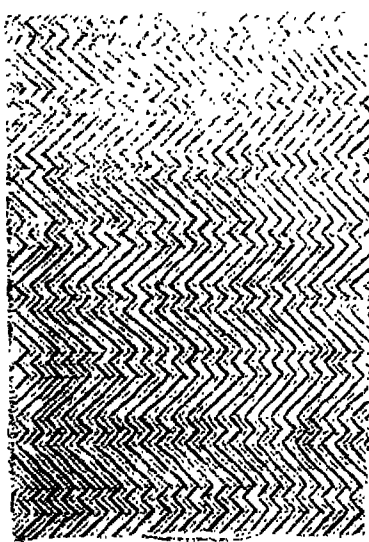


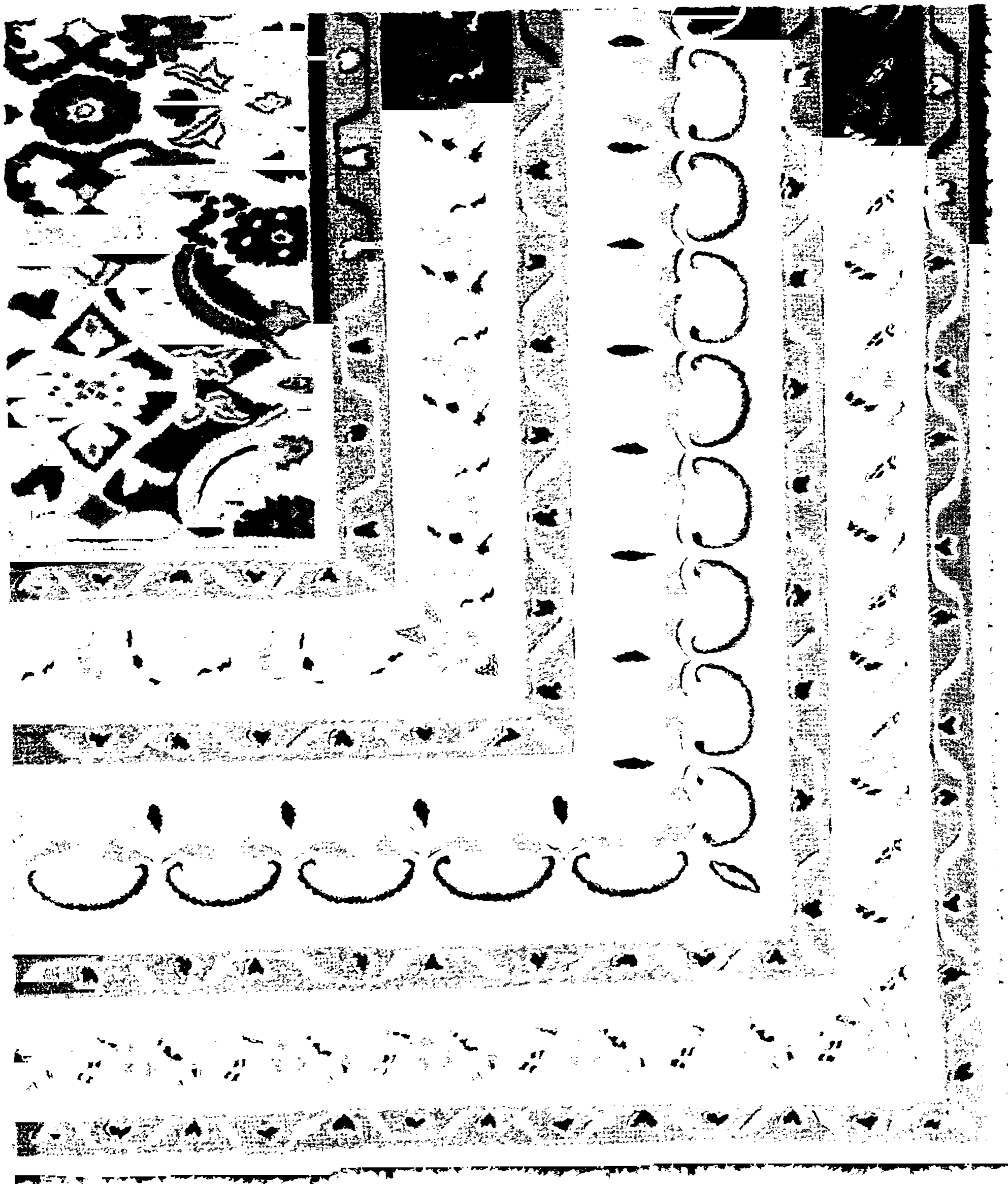
KINKHAB.—*gota vela*.

KINKHAB.—(BANARSI)—*Pau Kothama Chardani.*









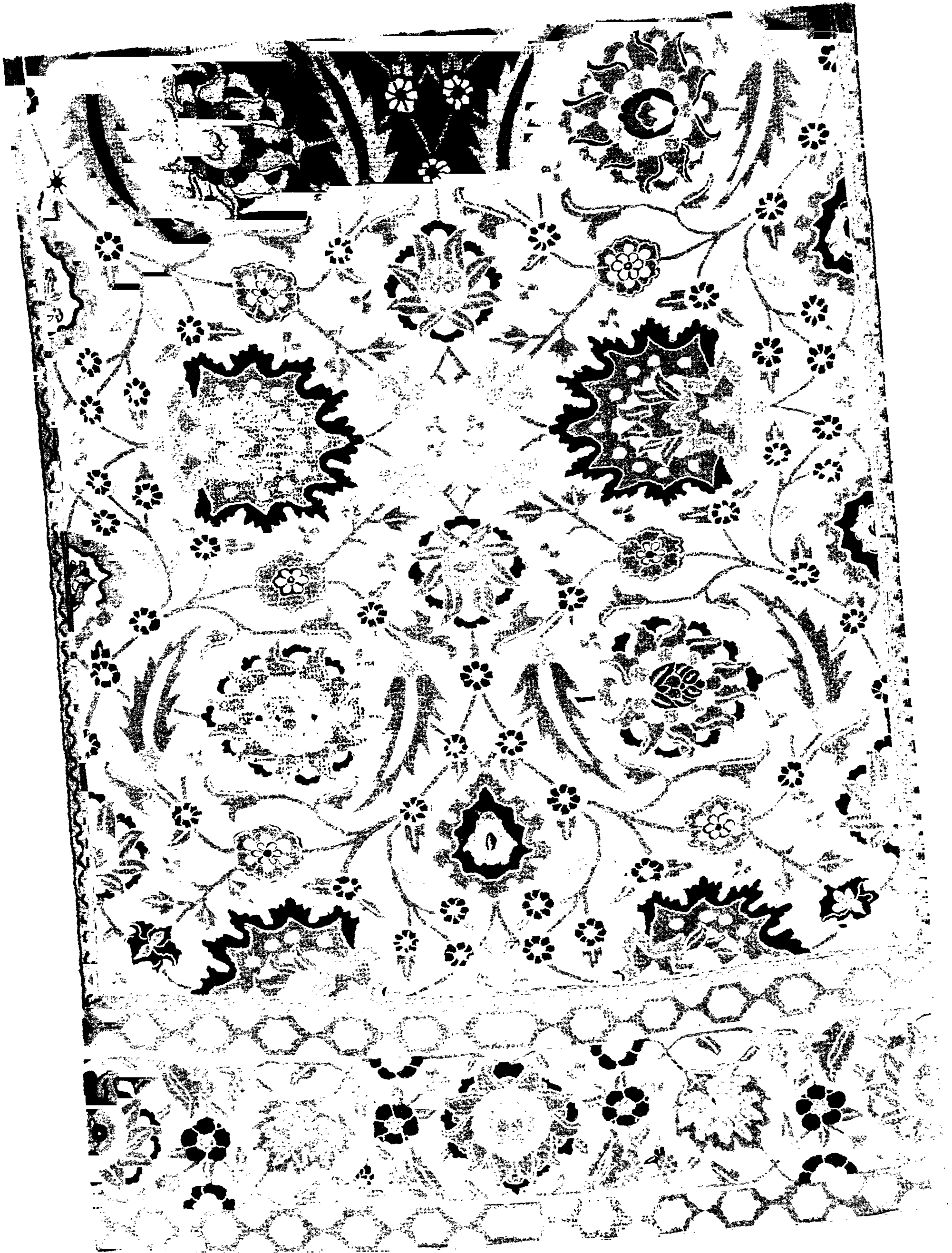
WOOLLEN PILE CARPET. Mirzapur.



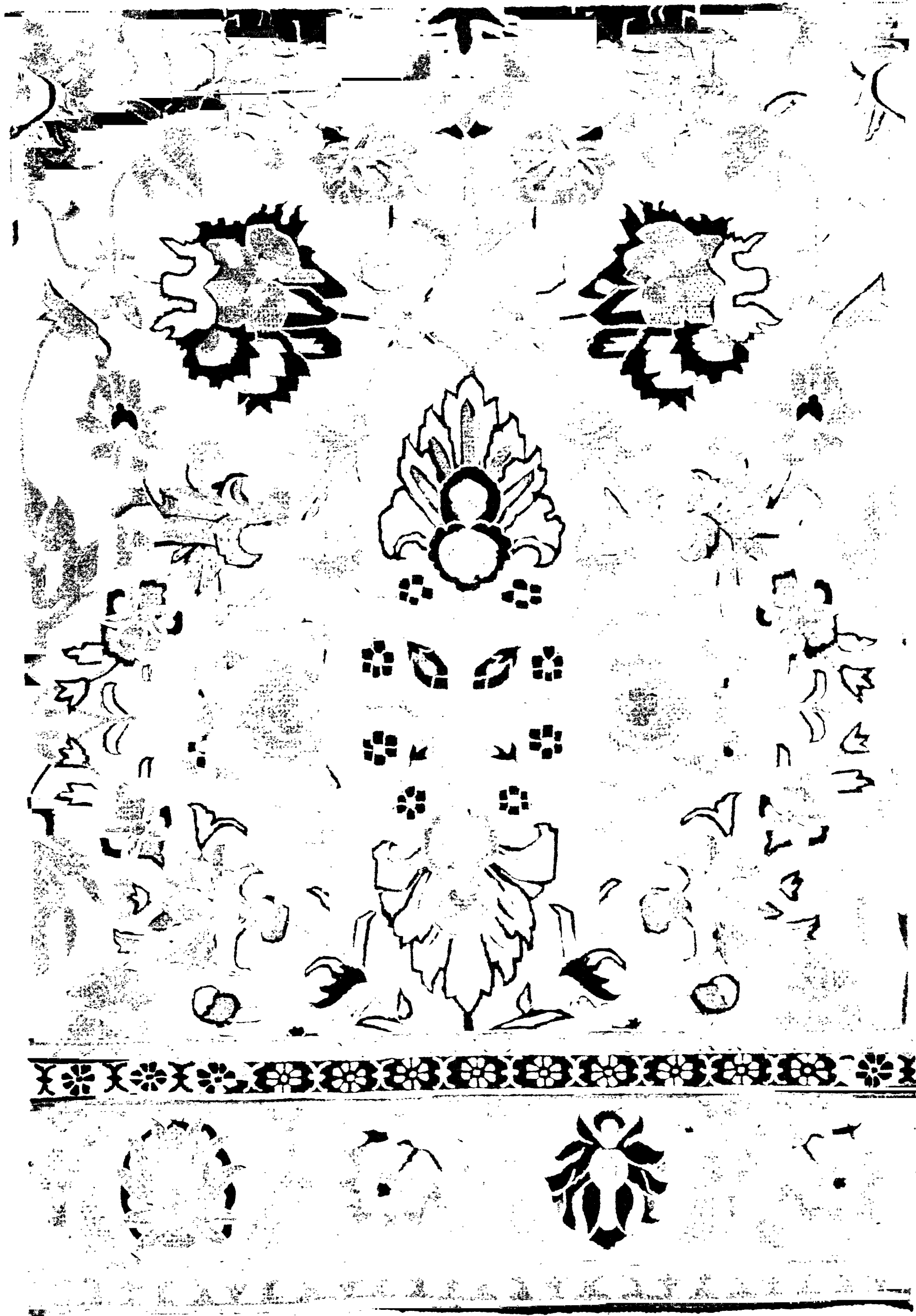
WOOLLEN PILE CARPET. Mirzapur.



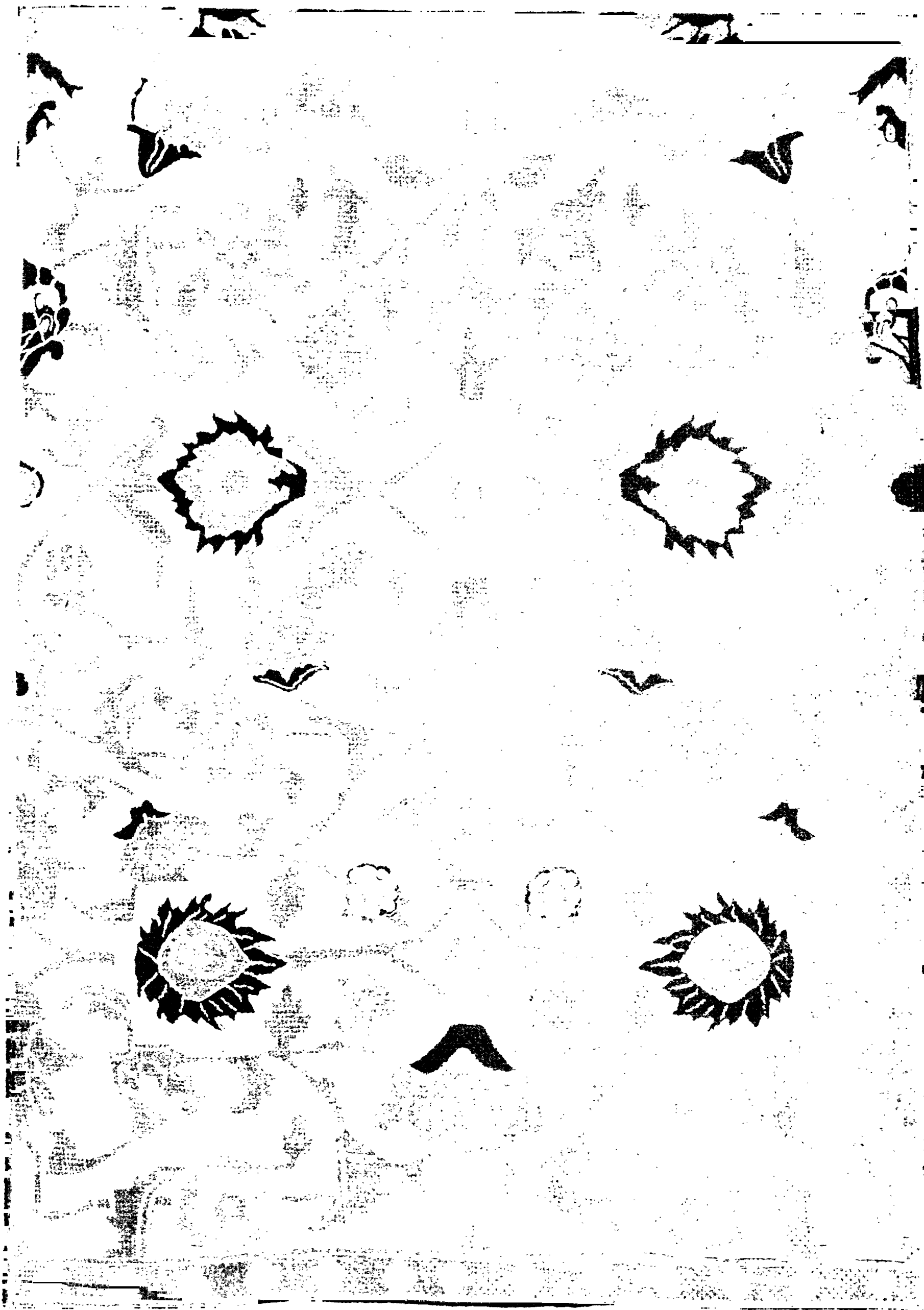
WOOLEN PILE CARPET. Hyderabad.



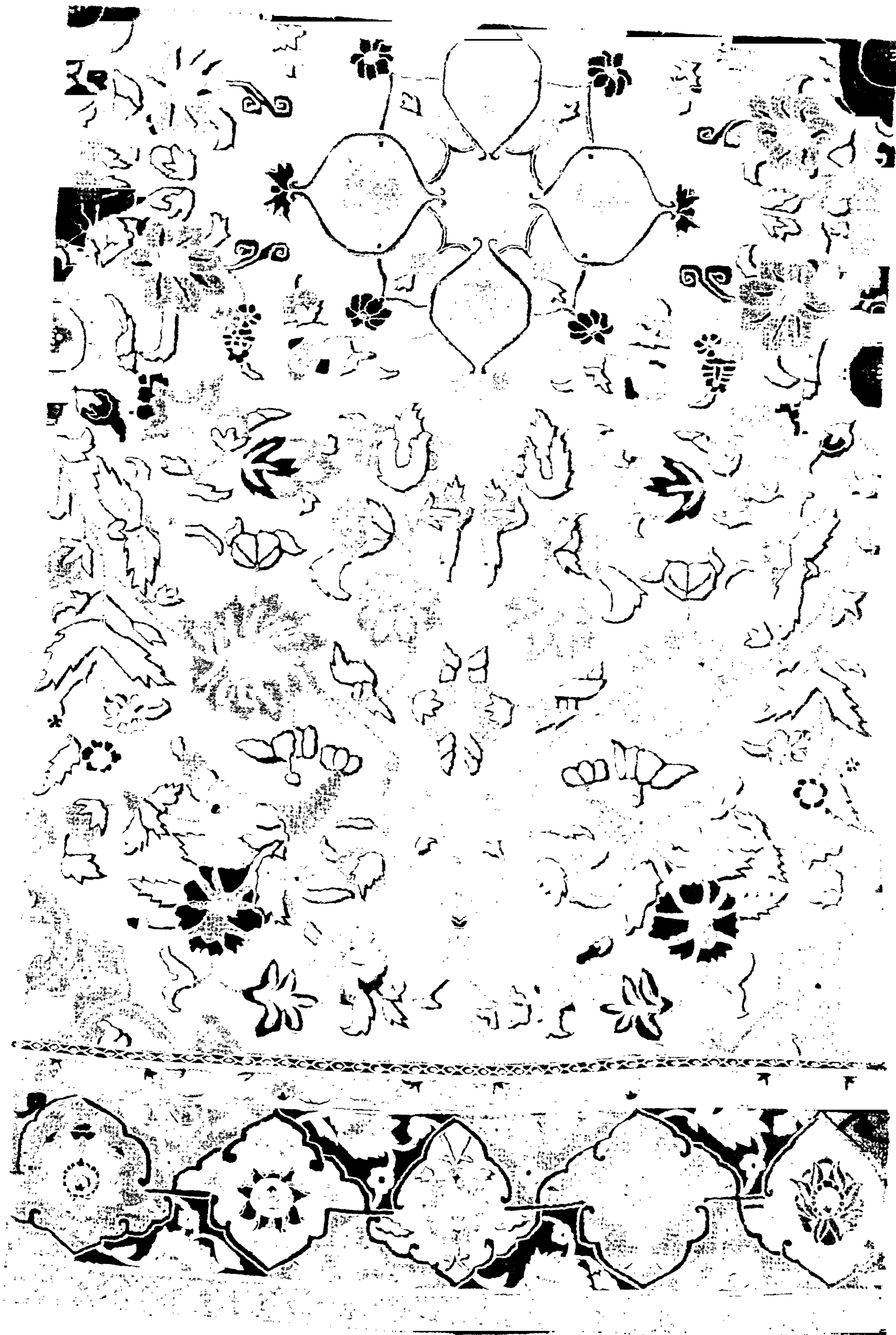
WOOLLEN CARPET. Jaipur.



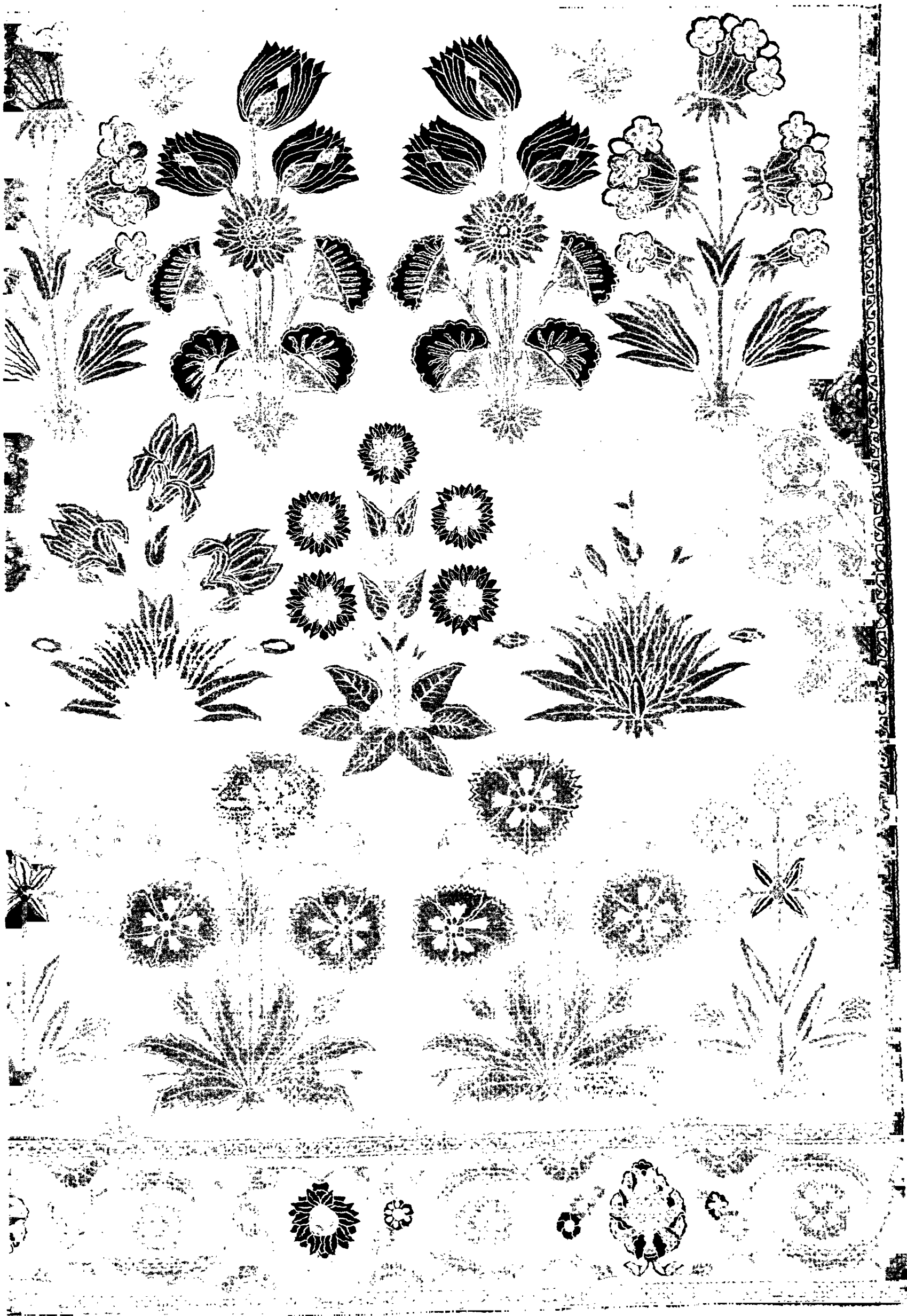
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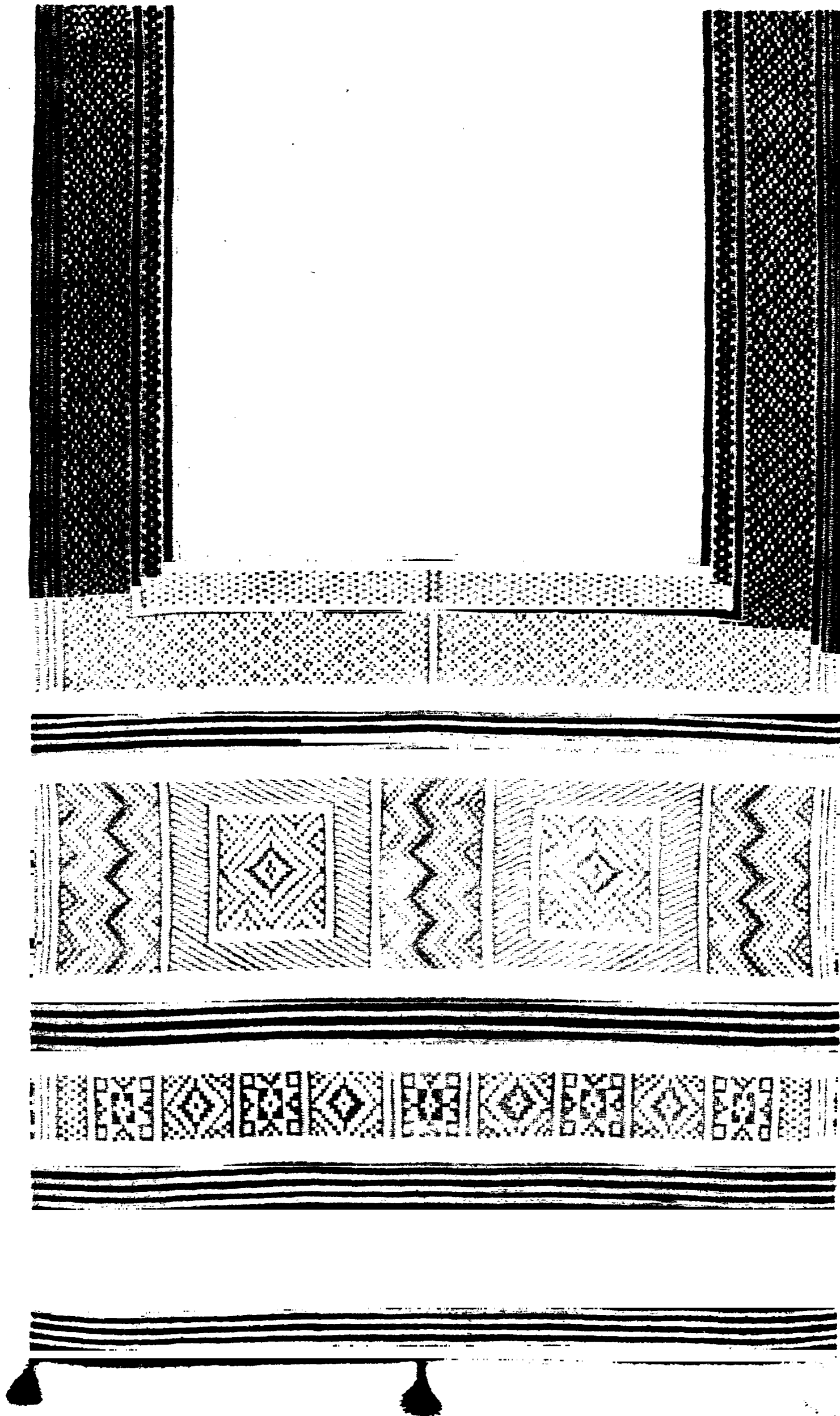
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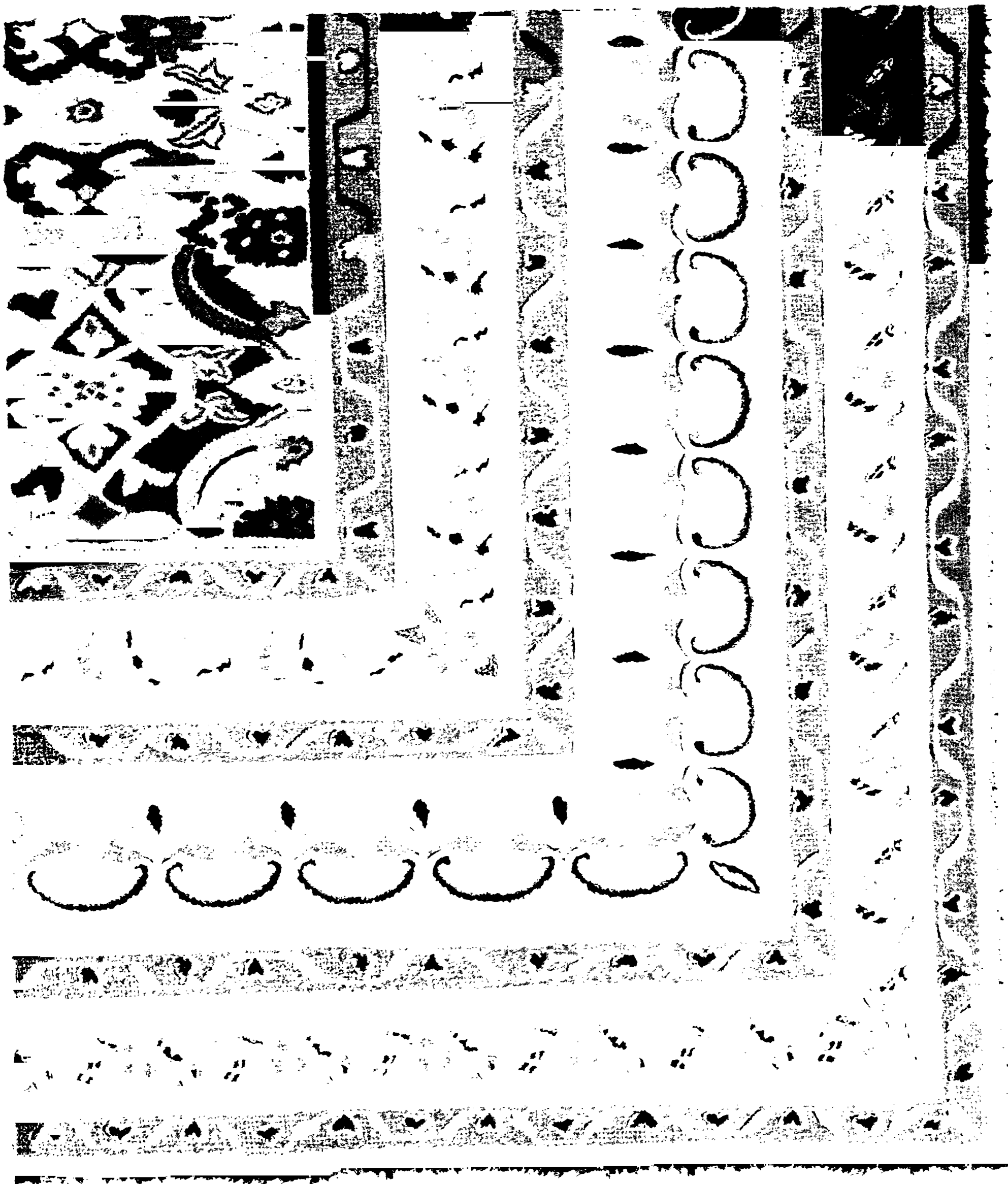


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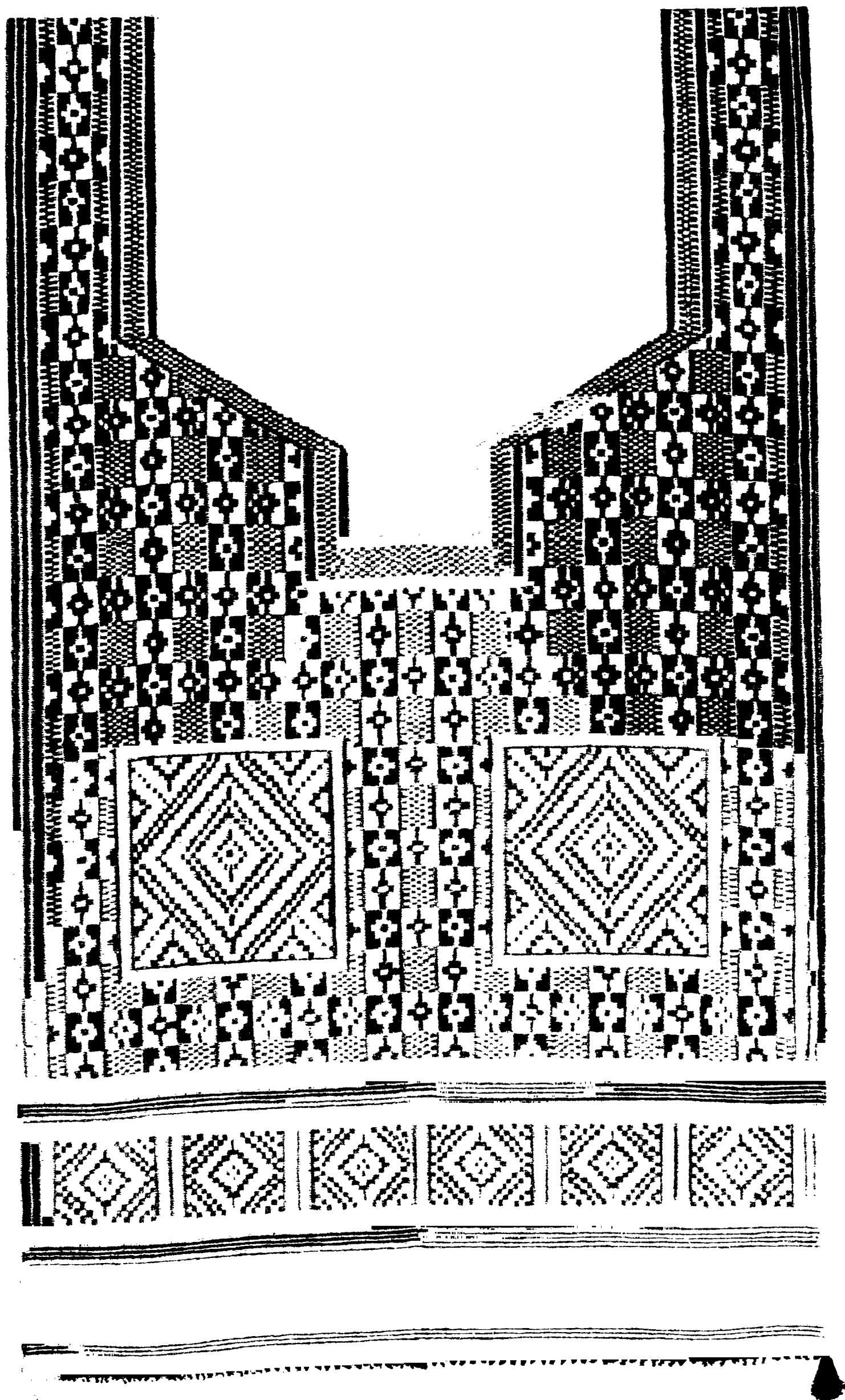


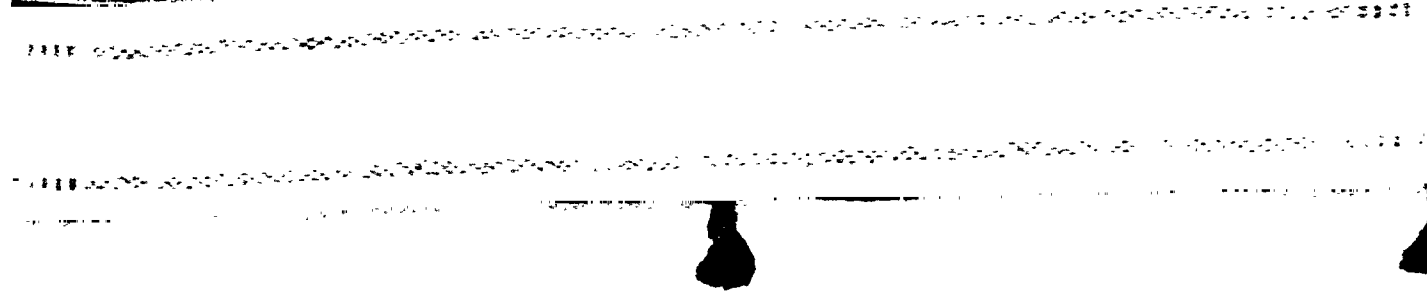
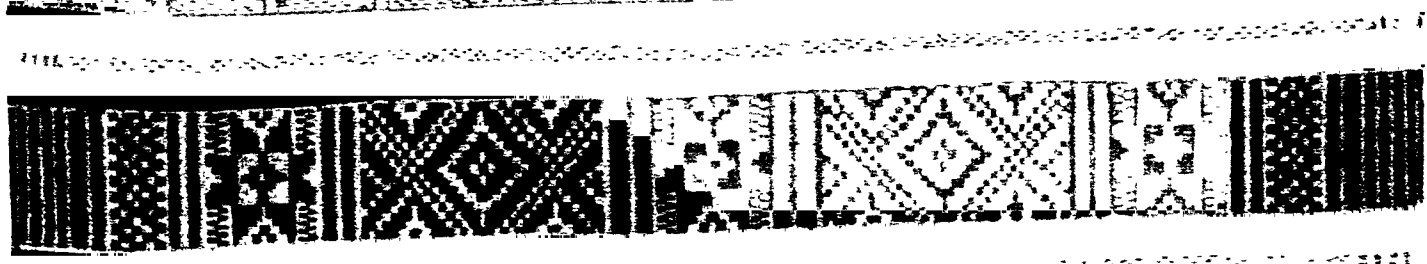
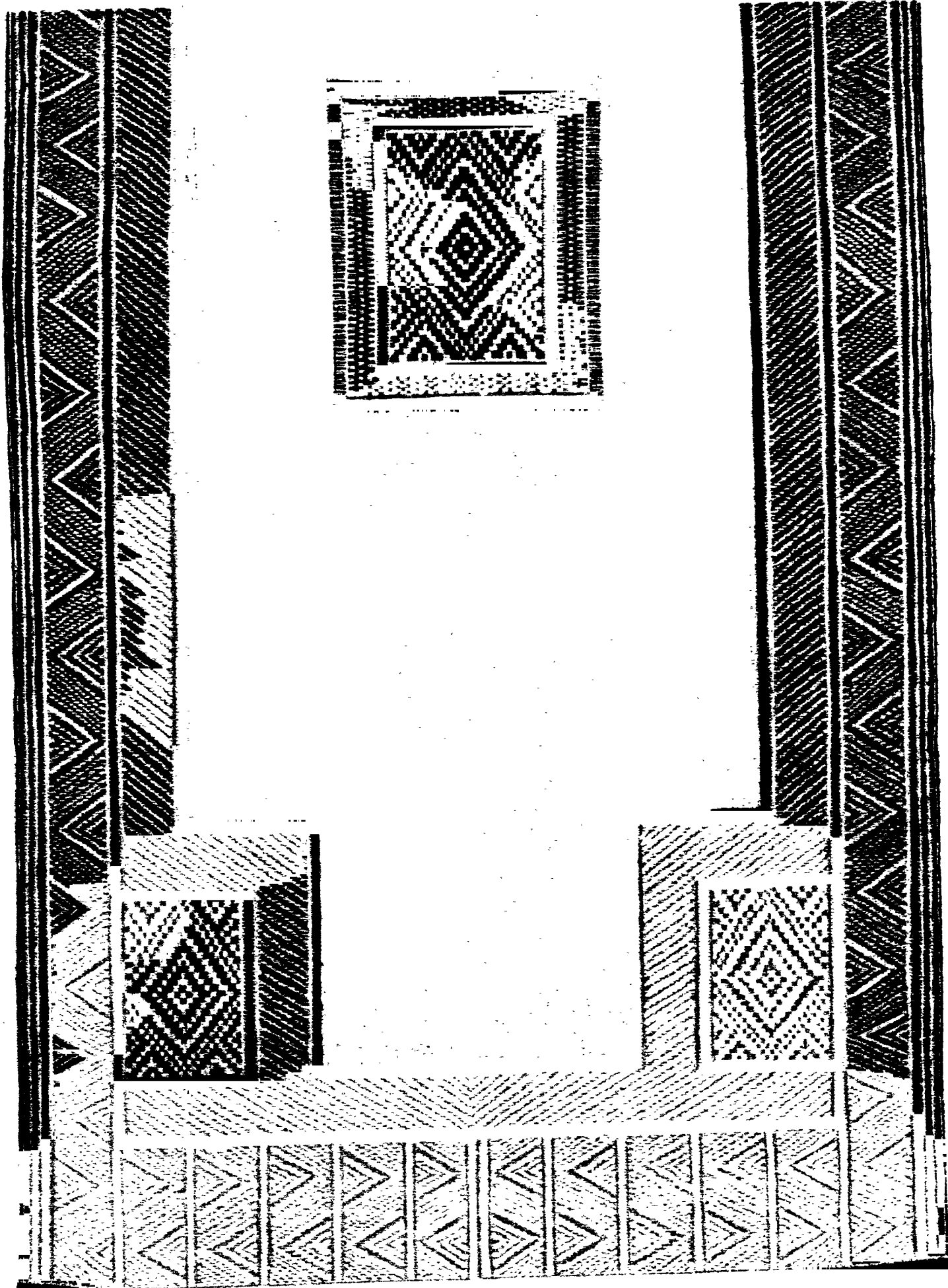
WOOLEN CARPET. Jaipur.

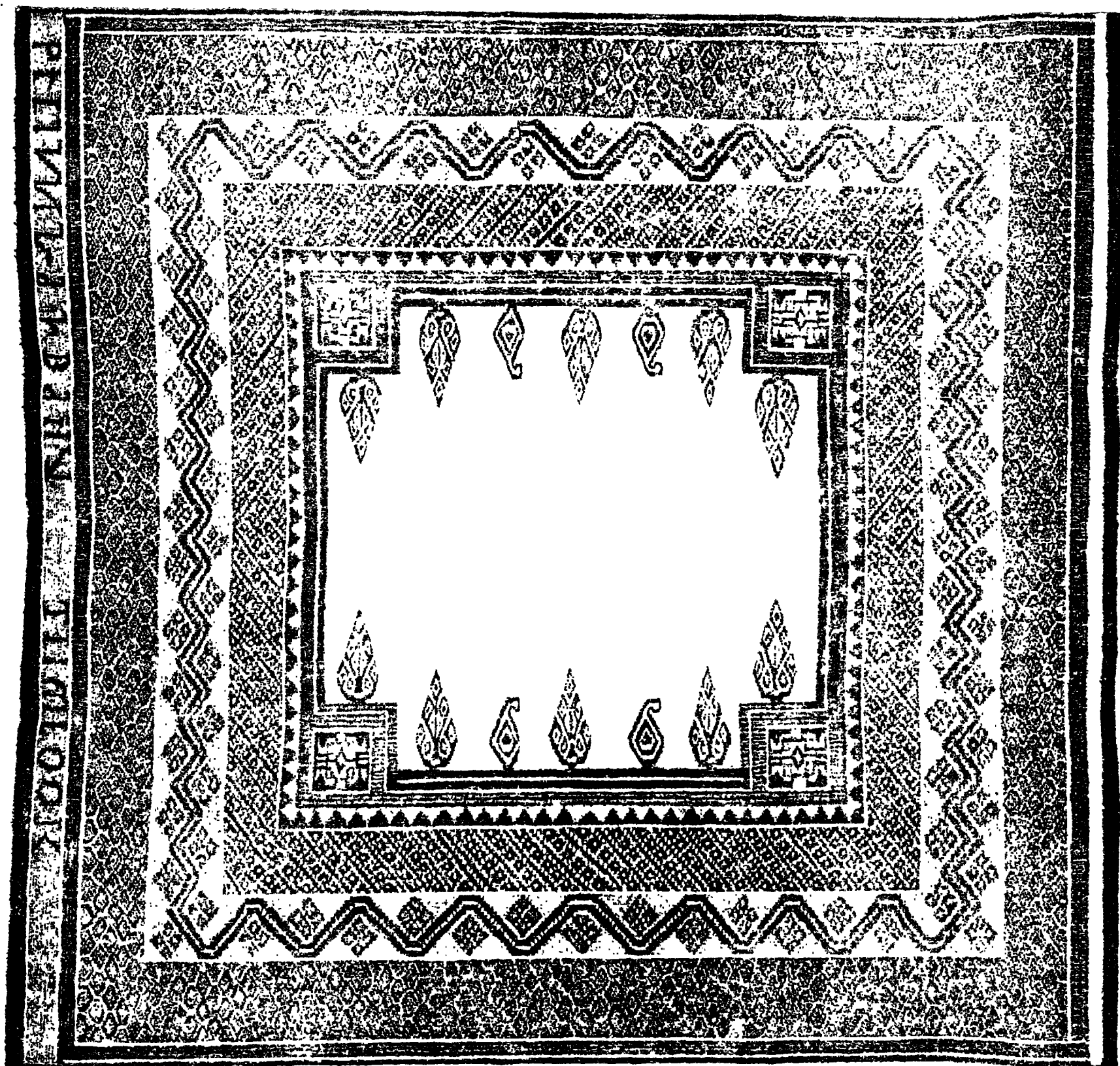


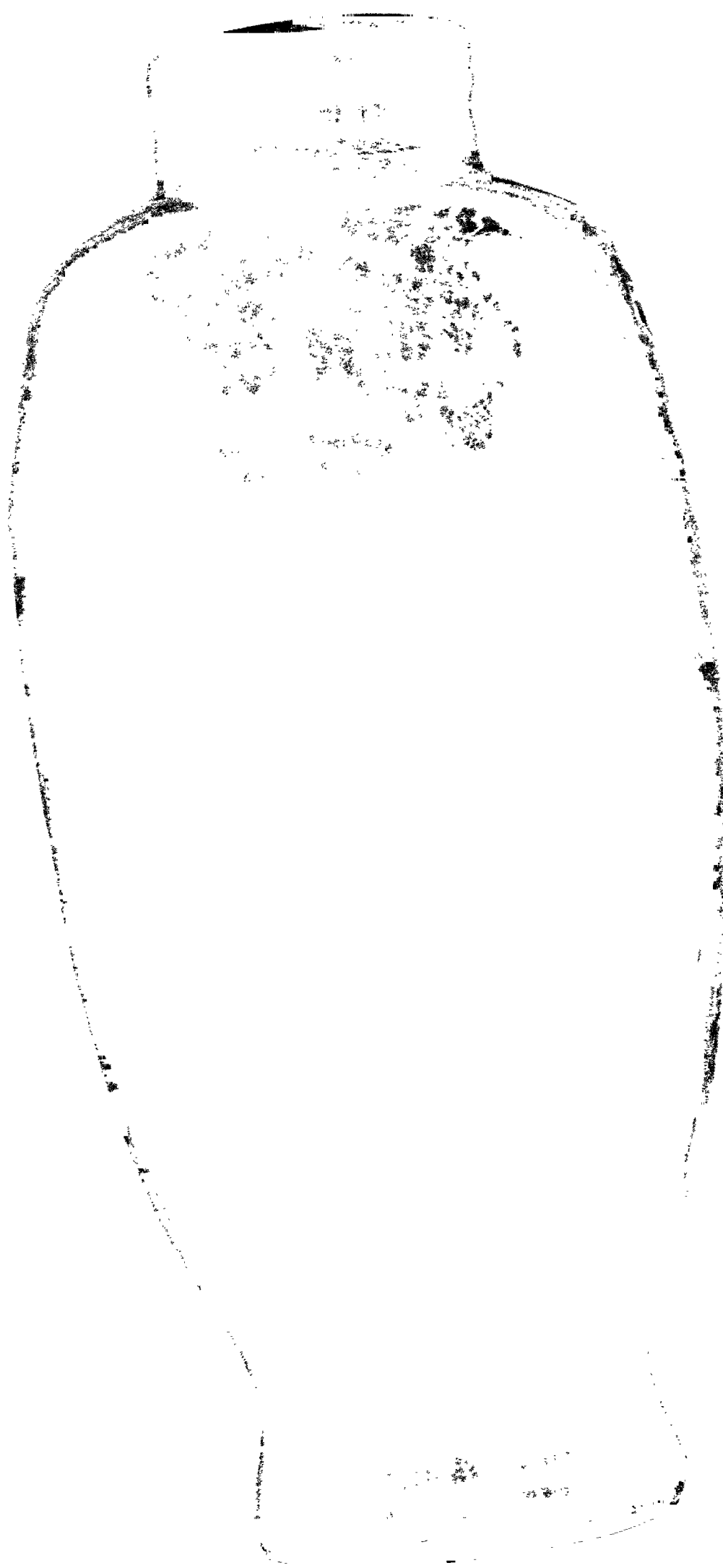


WOOLLEN PILE CARPET. Mirzapur.









Vase. Crackled greyish-green celadon glaze.
Height $13\frac{1}{4}$ in., diameter $6\frac{1}{4}$ in.



Round Dish. Greyish-green celadon glaze.
Diameter $14\frac{3}{4}$ in.



1



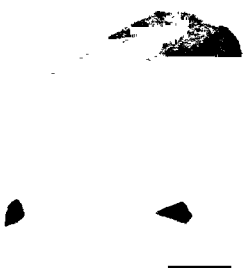
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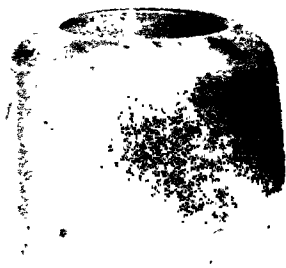
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5



3



8

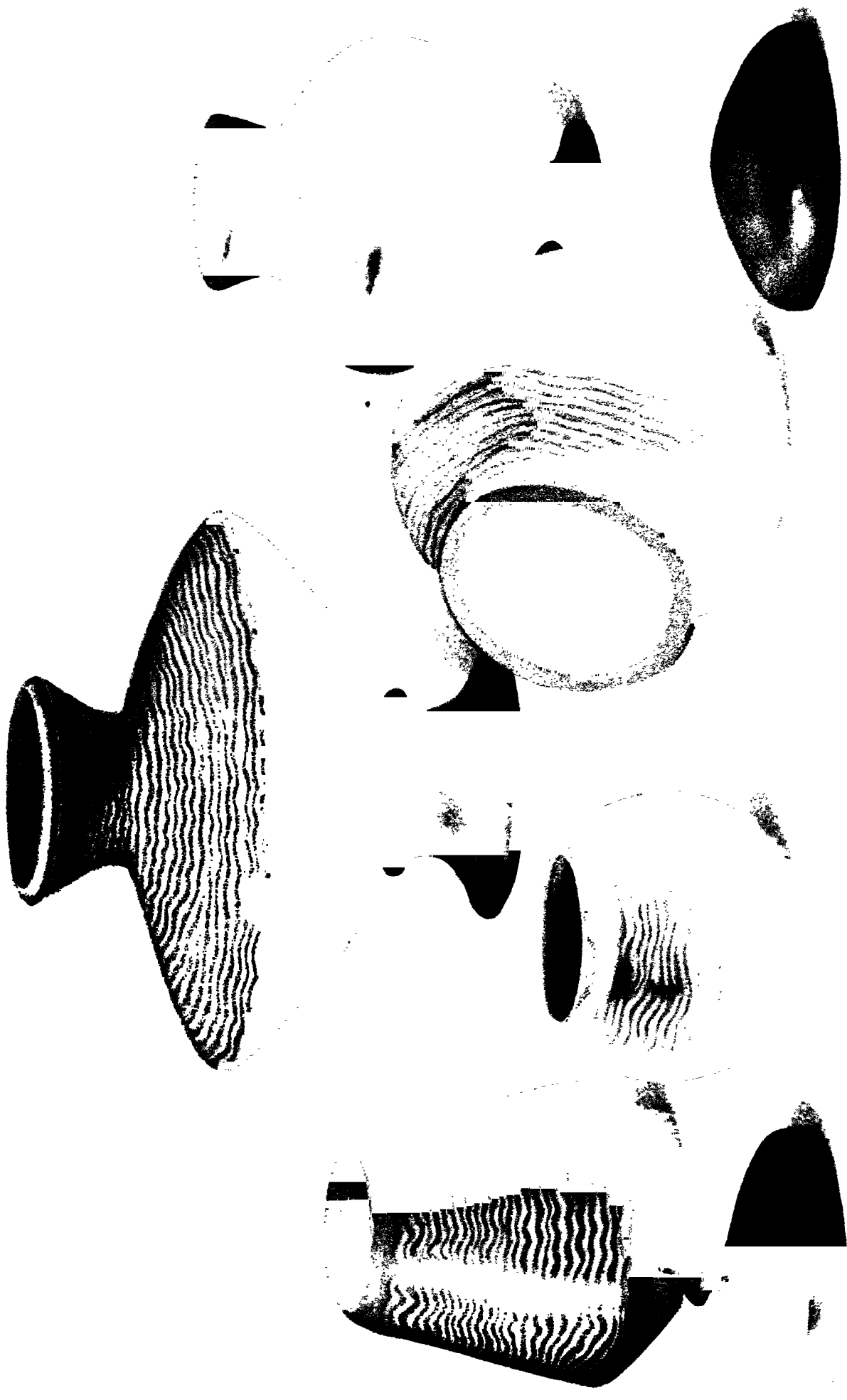


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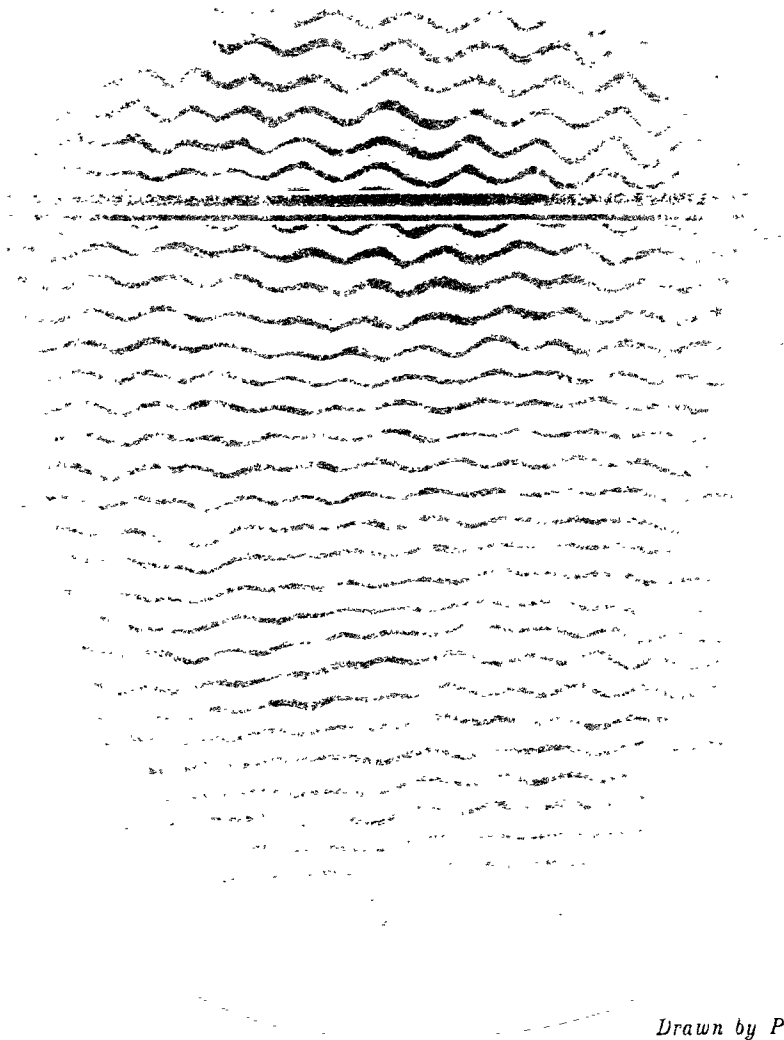


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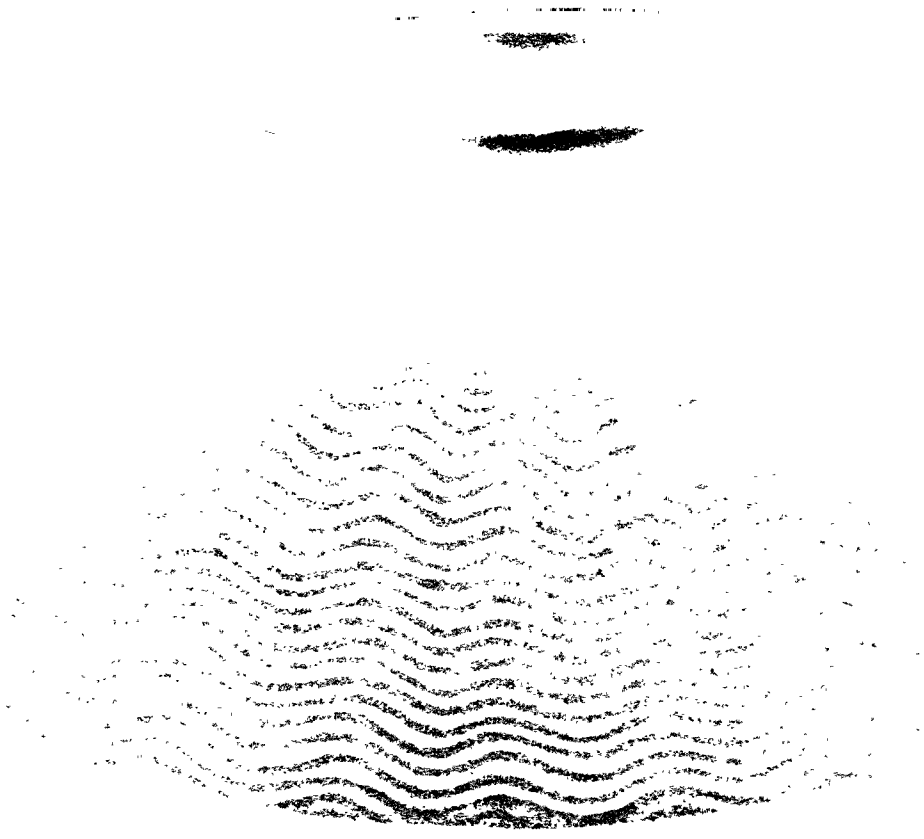
1 to 6. Carved agalmatolite : imported from China into India 7. Jade Pendant.
8. Jade Bow-ring from Central Asia



60.—ANTIQUE POTTERY FROM OLD TOMBS.

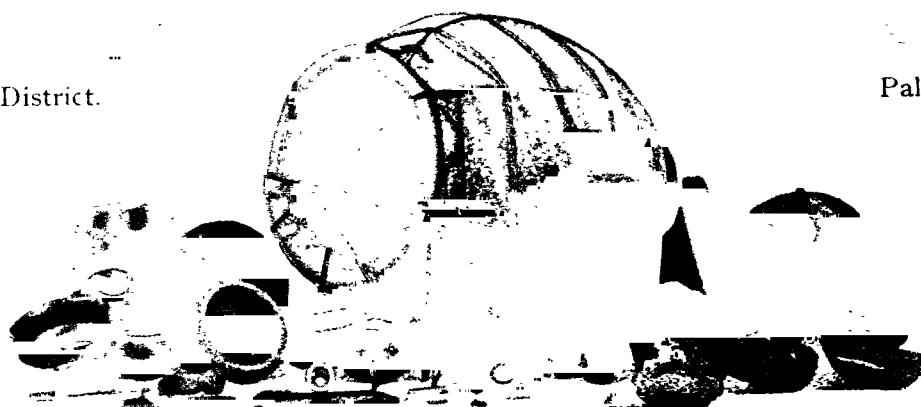


Drawn by P. Krishnaswamy, Madras School of Arts



Malabar District.

Palavaram.



Found by T. R. Sandford, Esq.

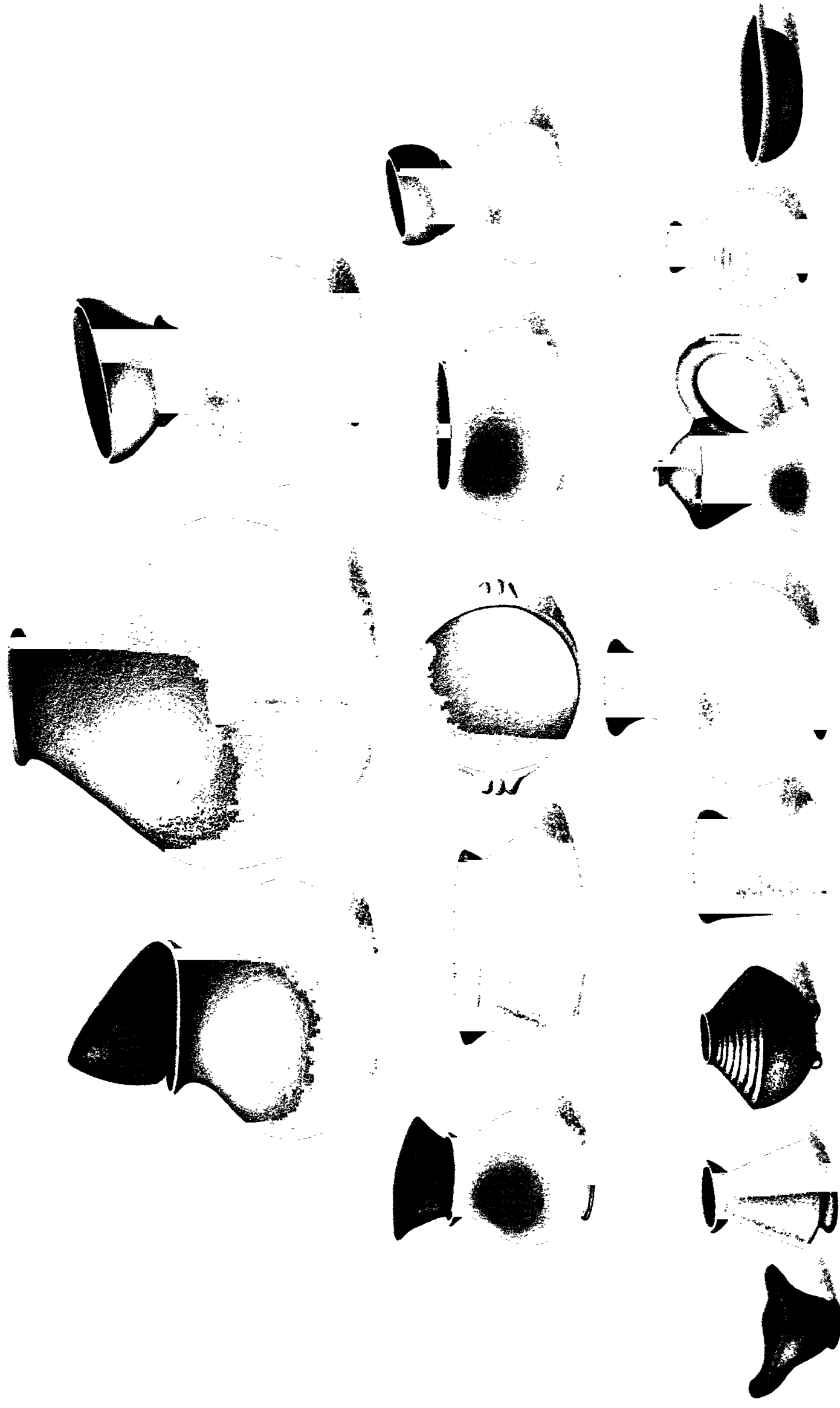
Coimbatore District.

From a photograph by E. W. Stoney, Esq.



Chingleput District.

Coimbatore District.

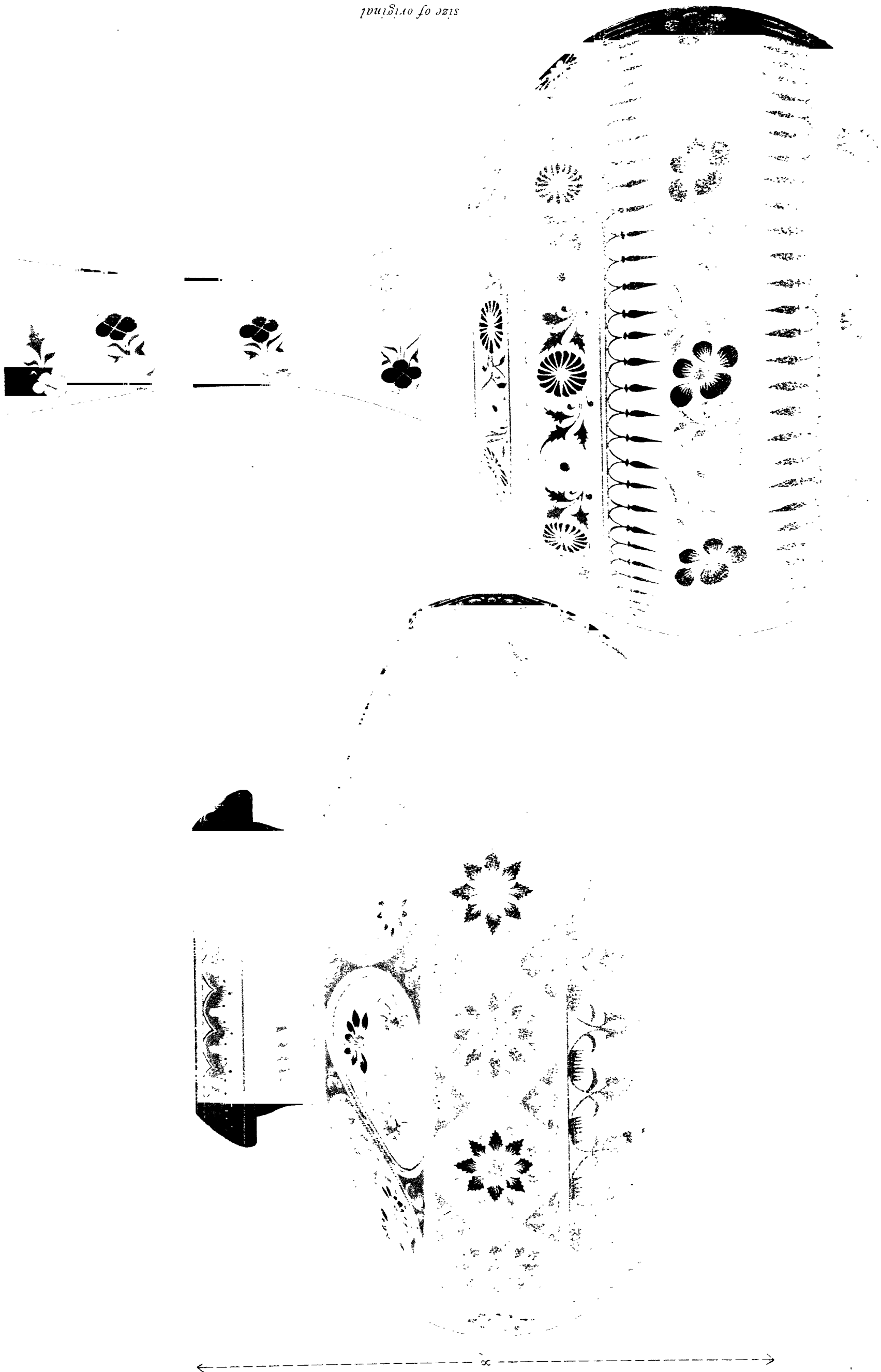


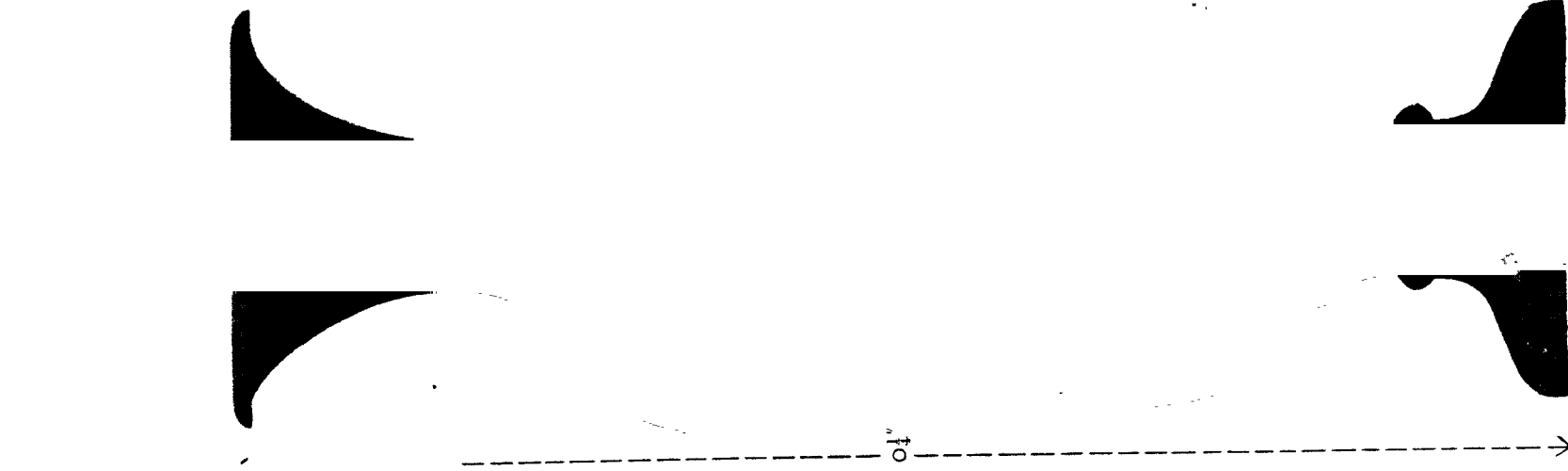
66.---EARTHENWARE FROM SOUTH CANARA
 Drawn by P. Krishnaswamy, Madras School of Arts.



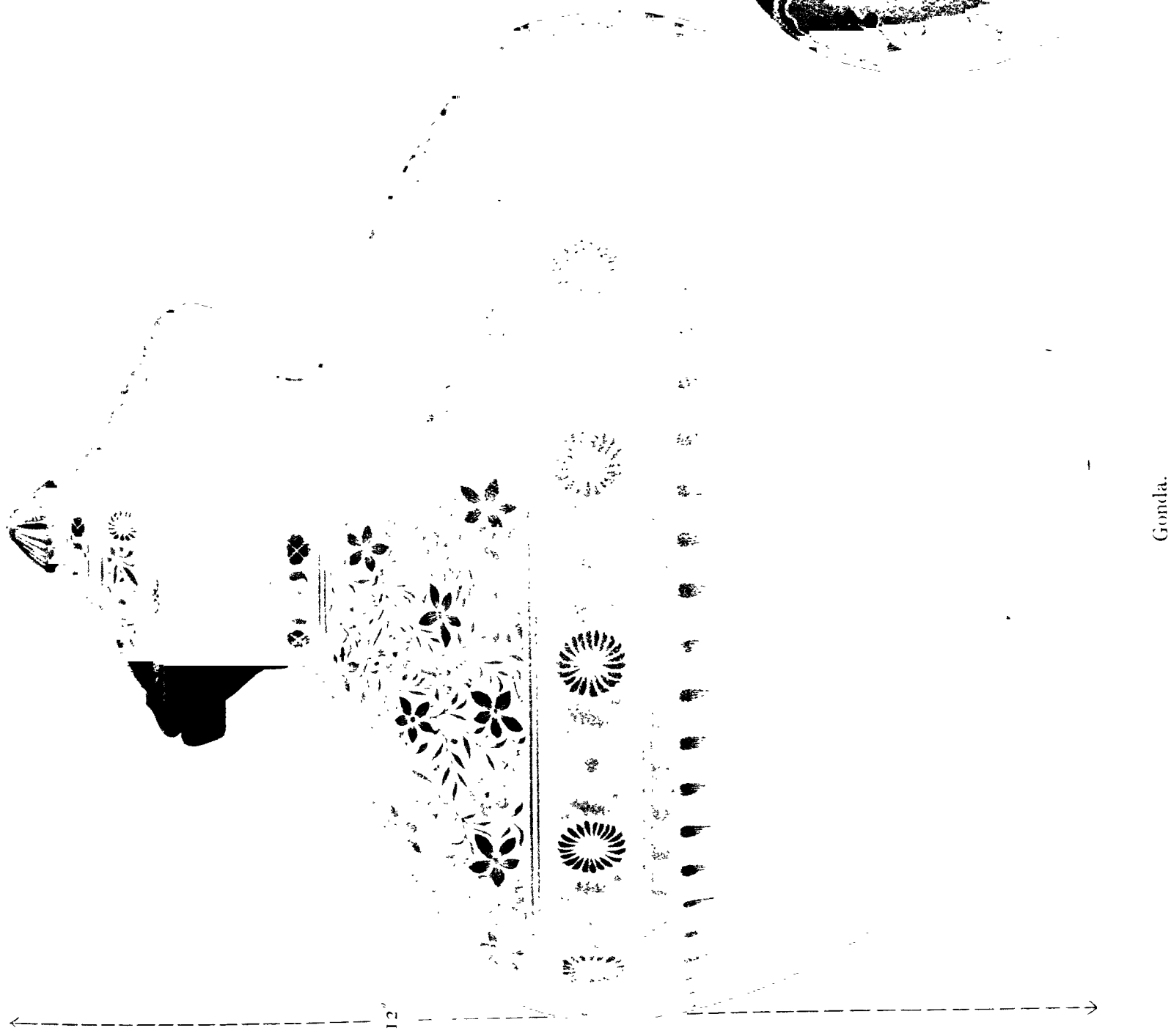
71 - MADRAS SCHOOL OF ARTS' POTTERY.

K. Subbaiyar, painter, Madras School of Arts.



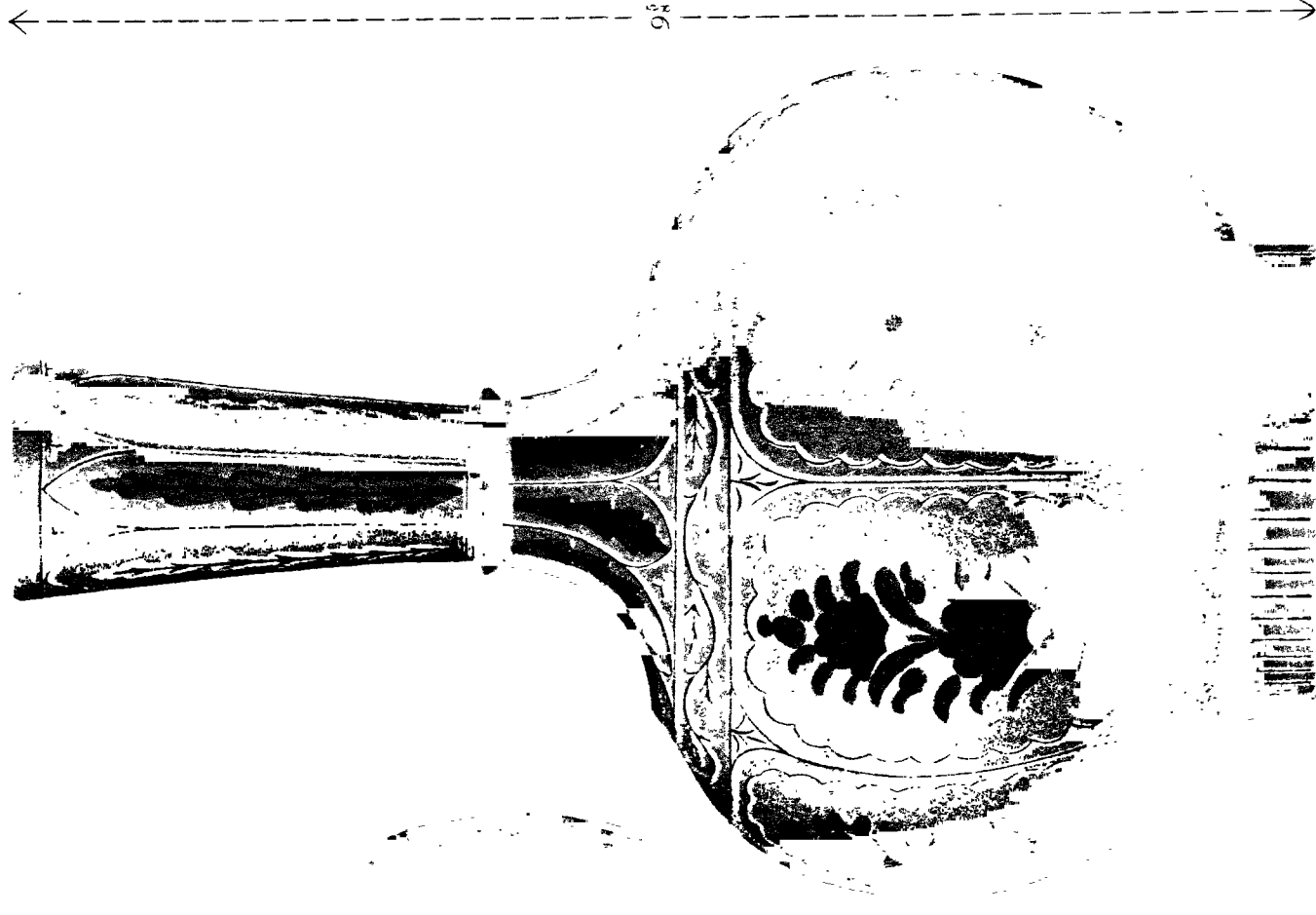


Bulandshahr.



Gonda.

48.—POTTERY.



Bulandshahr.

5

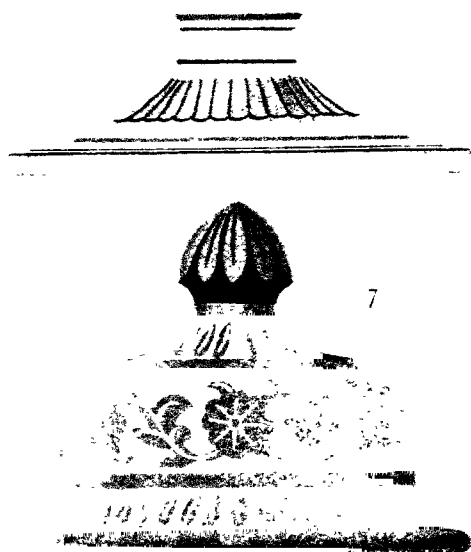
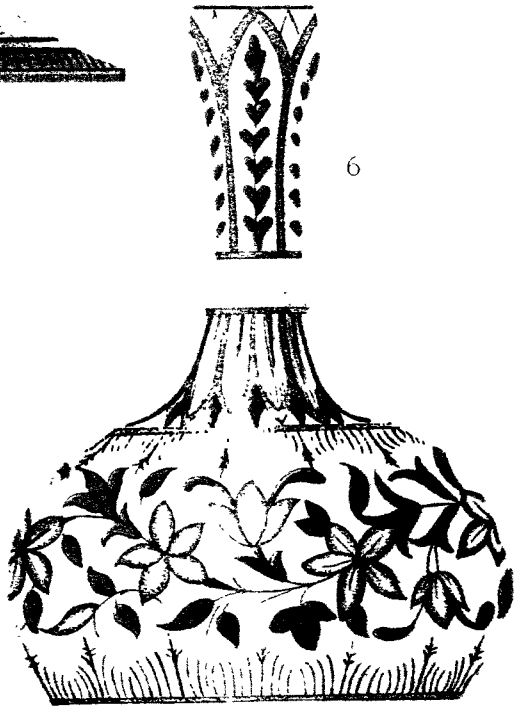
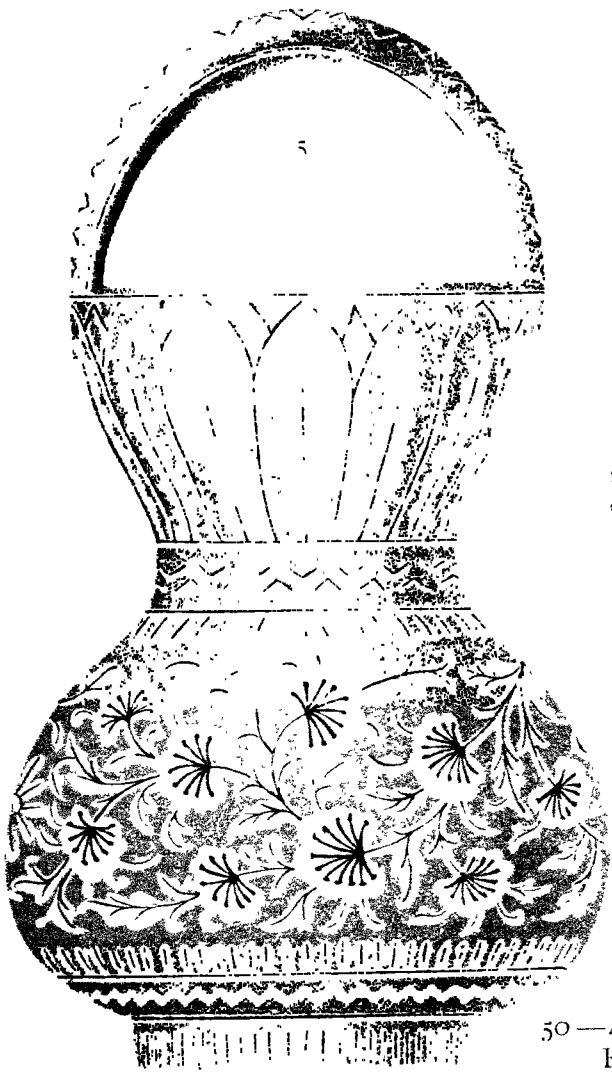
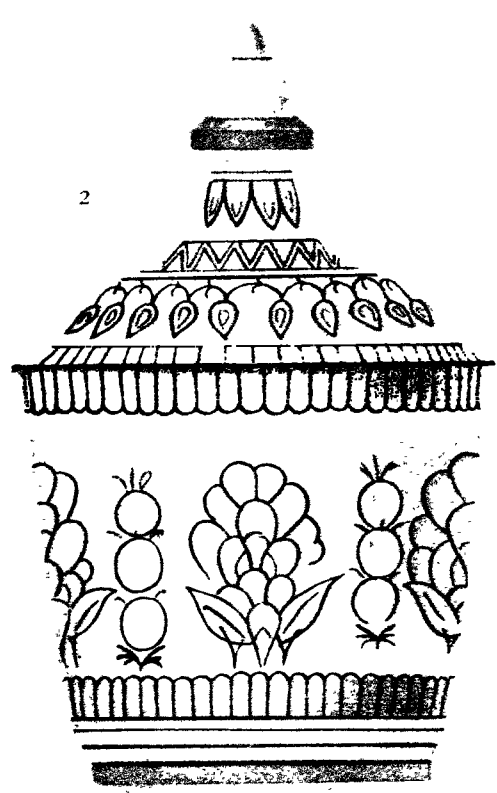
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2

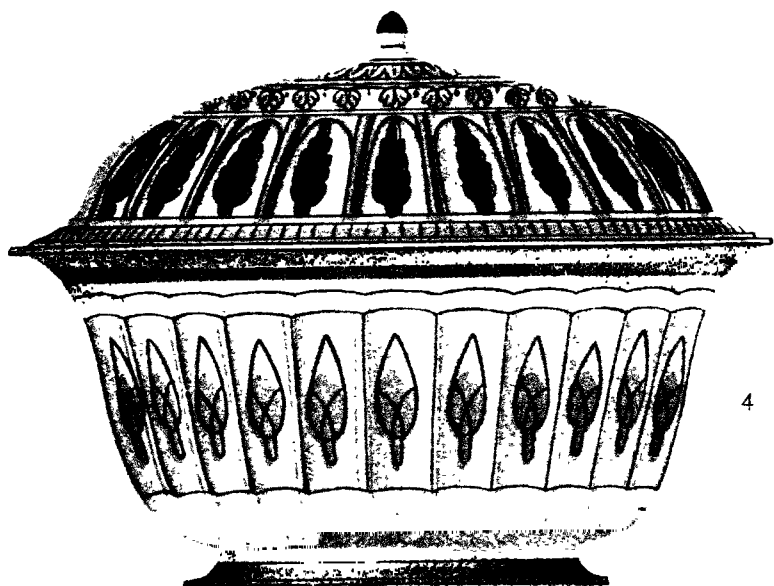
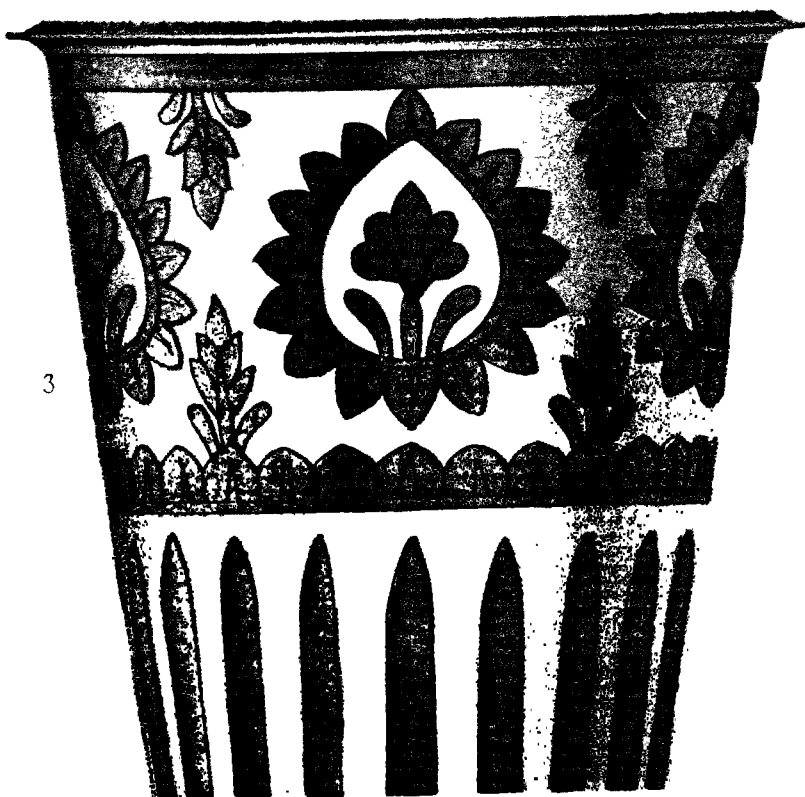
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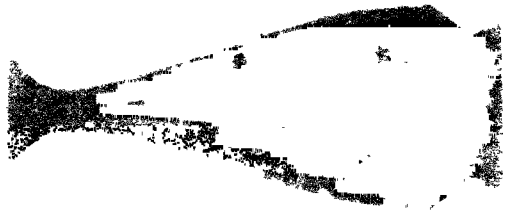
7



50—AMROHA POTTERY (1,2,3,4) painted.
RAMPUR POTTERY (5,6,7) glazed.

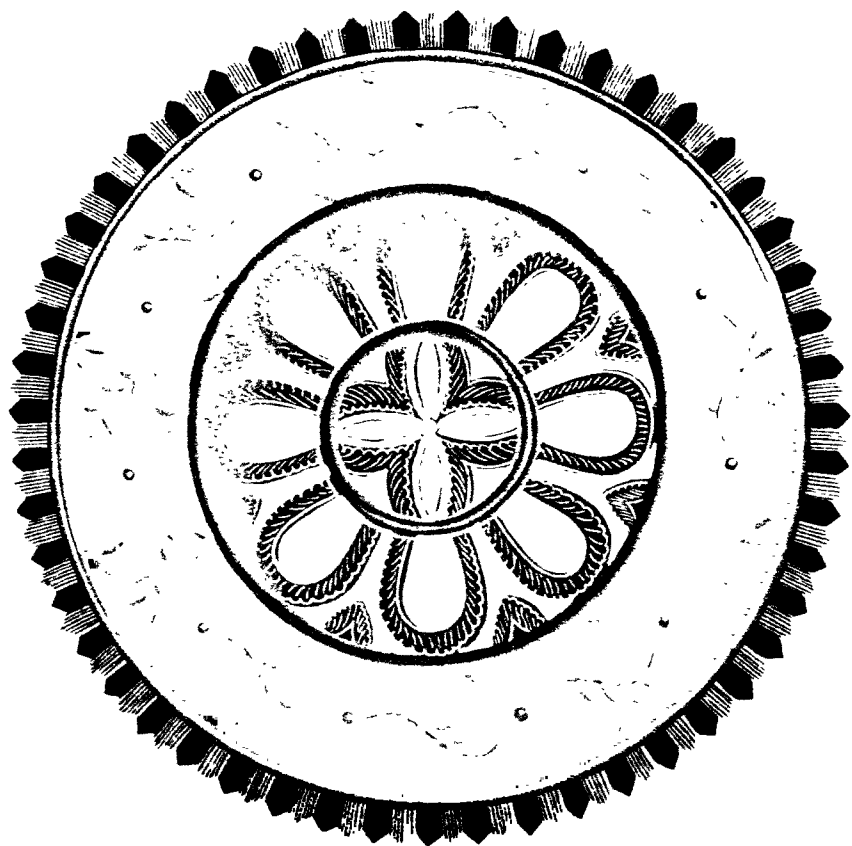
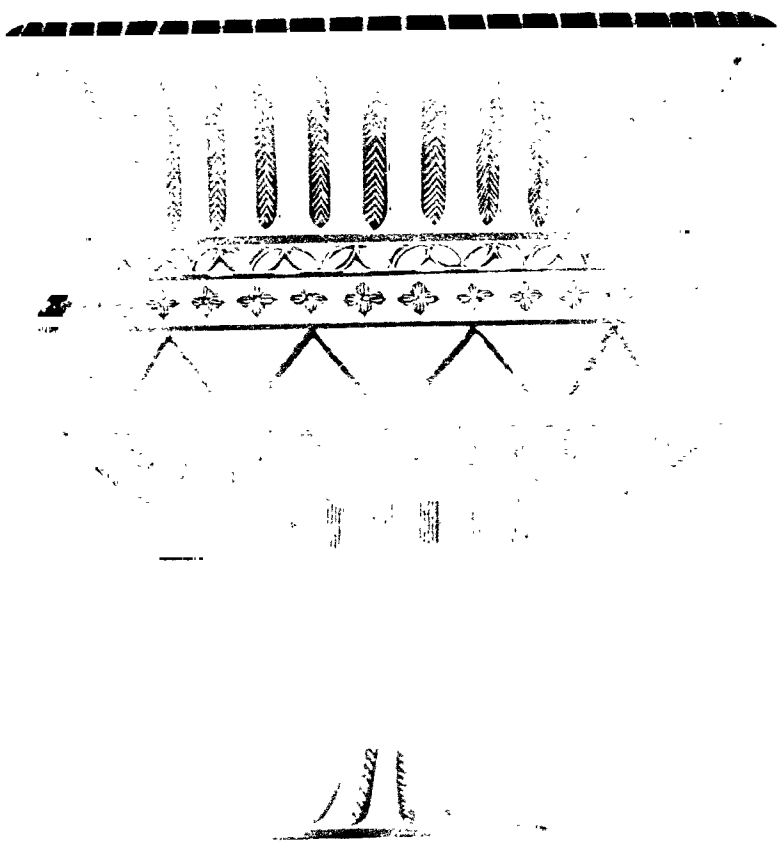
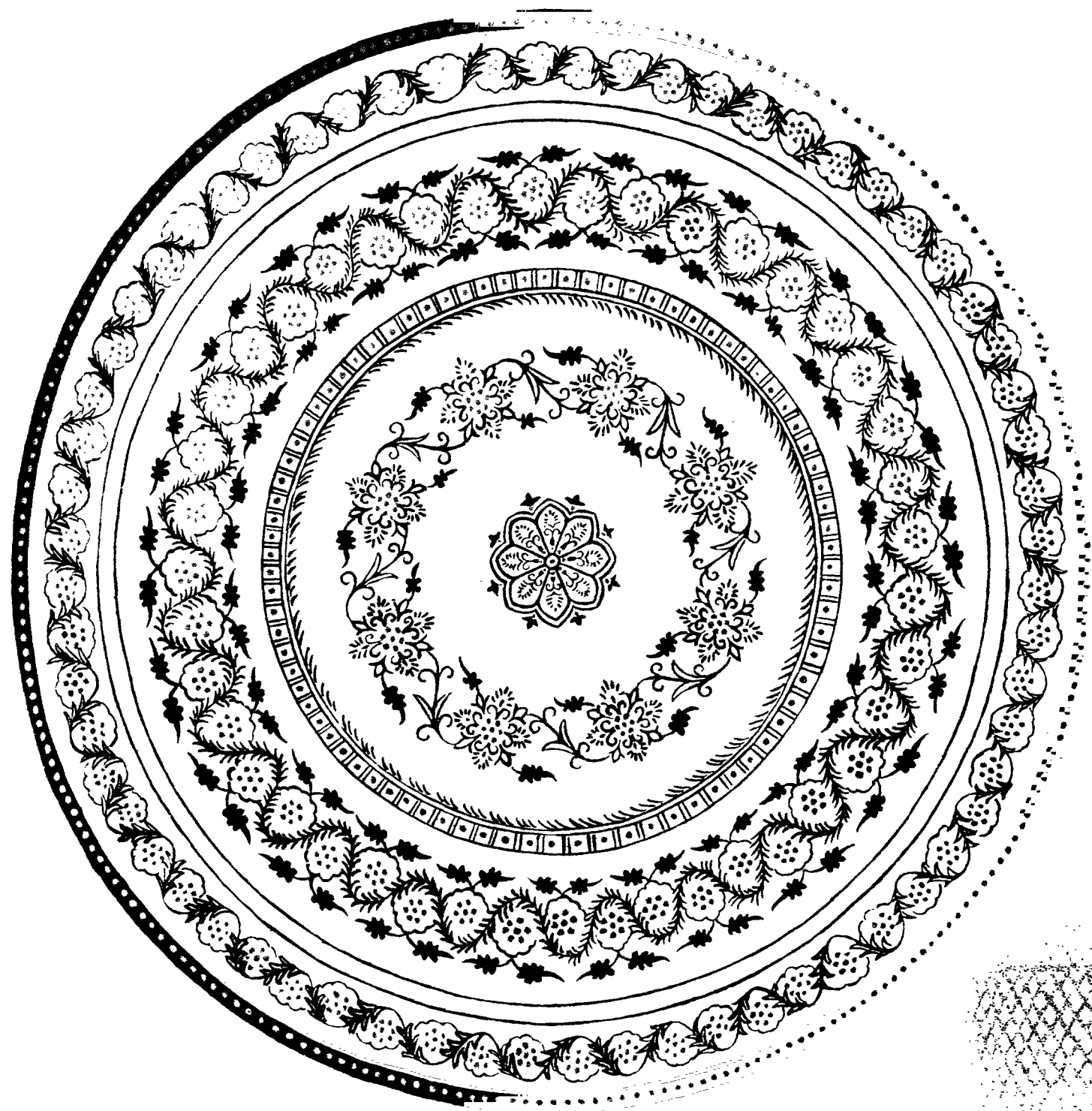


11



DRAWN BY SOHAN LALL
ARCH SURVEY, H.W.P.

51 —ALIGARH POTTERY, unglazed
Size of originals





VASE, STONEWARE. Modern Indian.
Madras School of Art. E. Havell, Director.

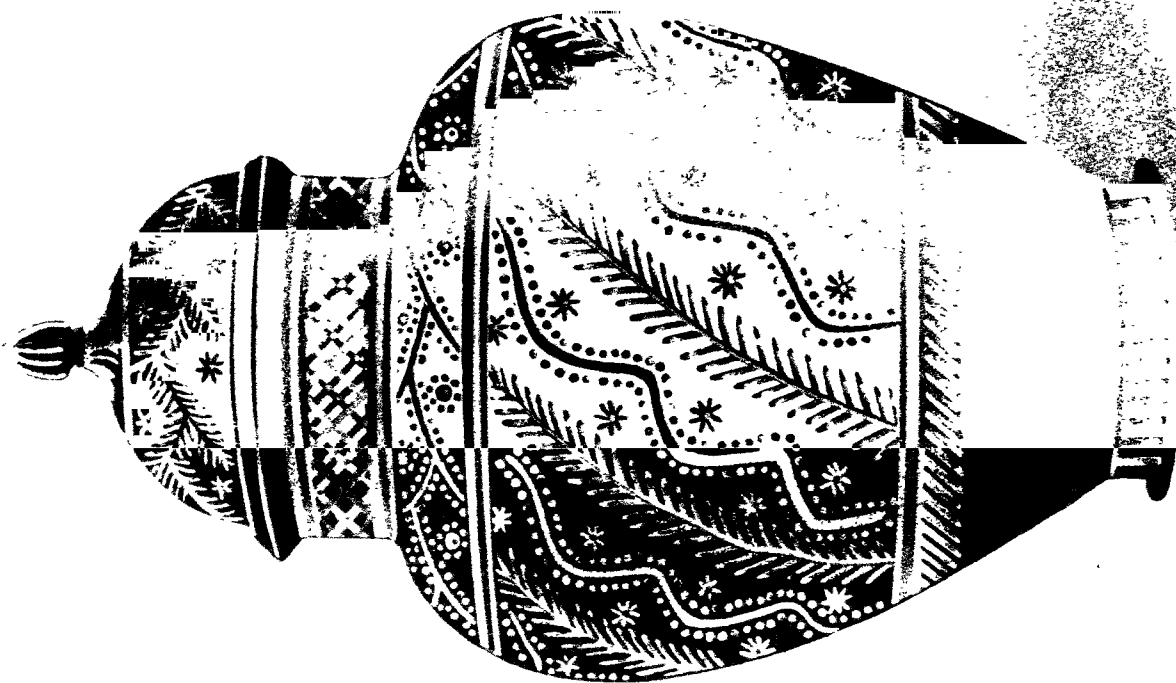
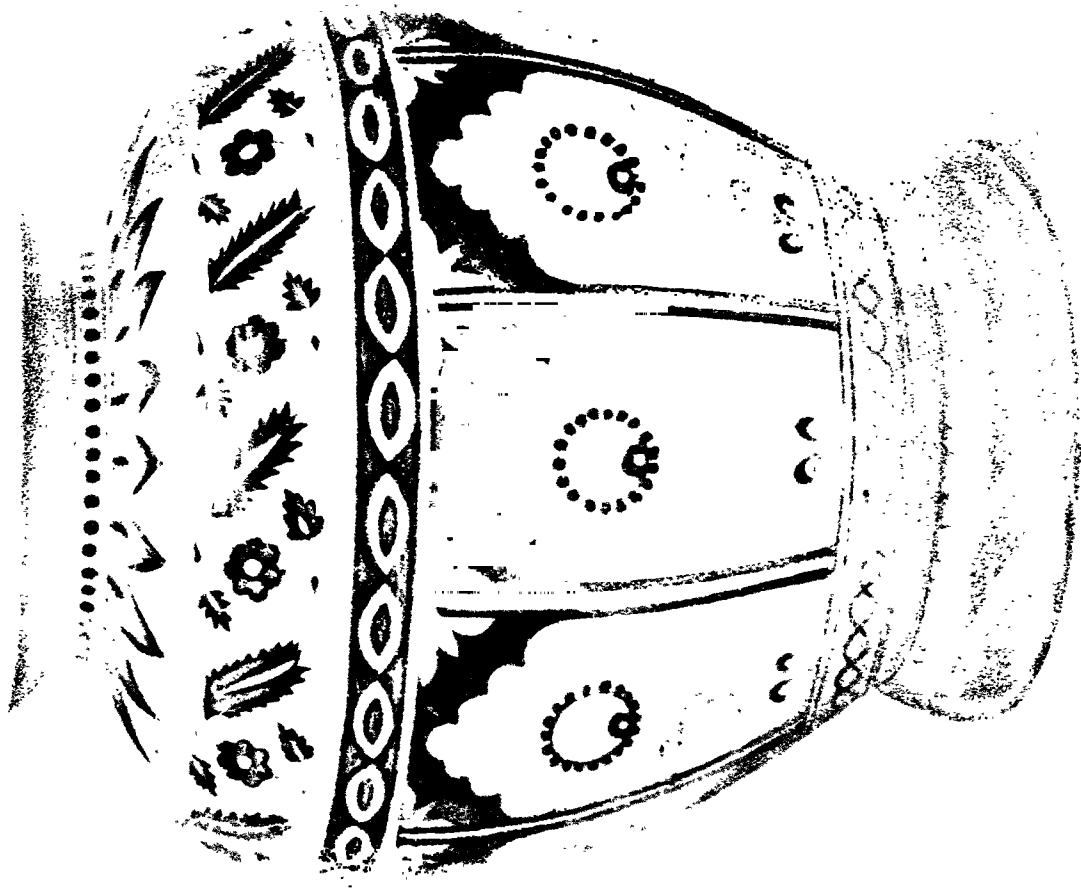
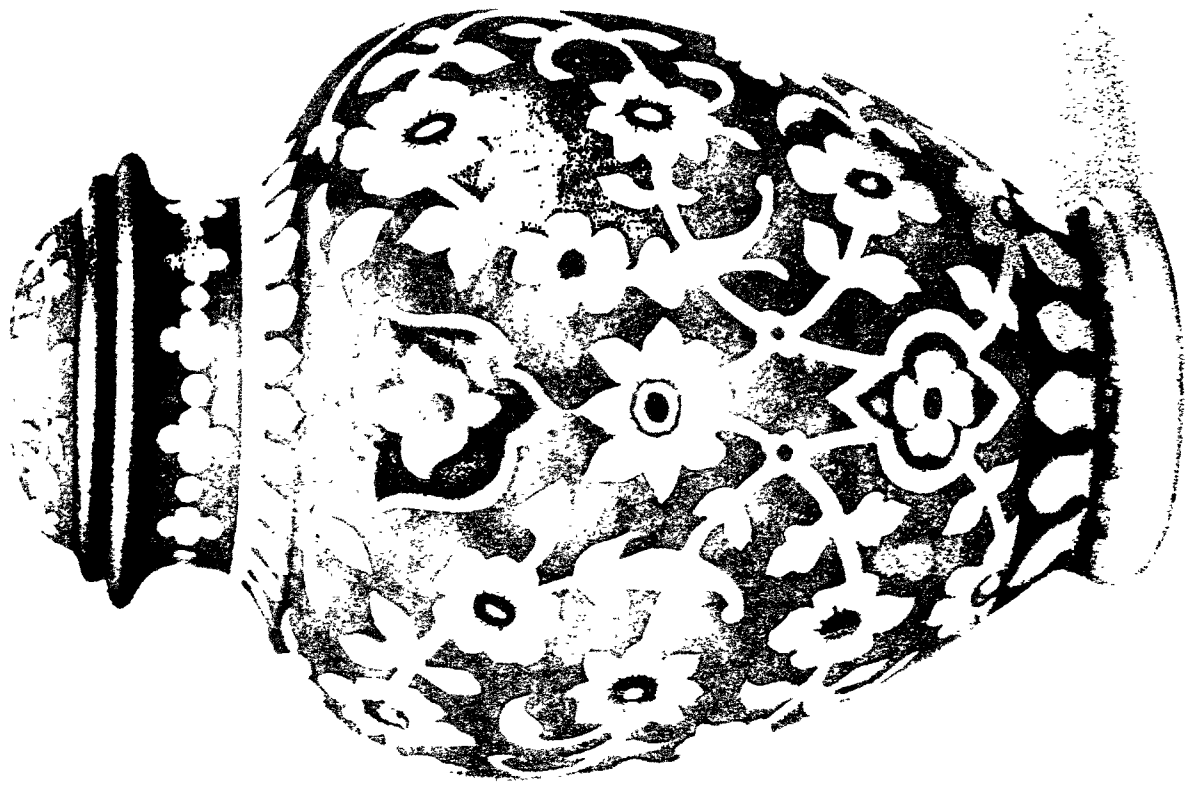


Figure 5. Jar with the form of a



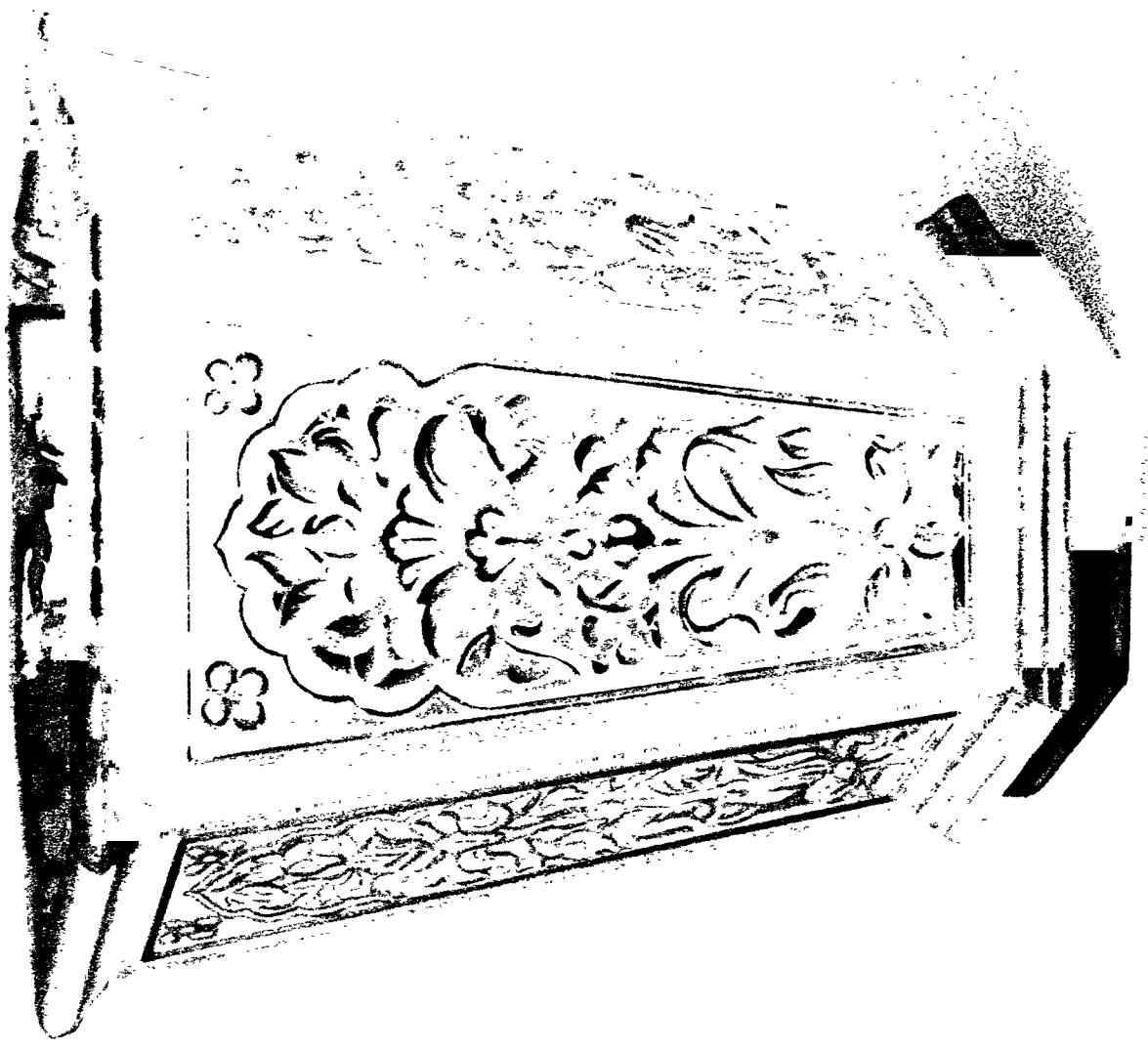
JAR DELHI
12 (J 3) 1881 Height 19 inches



VASE AND COVER, "MARTABAN" GLAZED EARTHENWARE. MULTAN
355 (J 8) 1883. Height 15½ inches



PLATE, "THALI," GLAZED EARTHENWARE PESHAWAR
1668 (J.S.) 1883. Diameter 13½ inches.



FLOWER POT, EARTHENWARE. LAHORE SCHOOL OF ART.
25033 (J.S.) 1883. Height 12 inches.





ADJALAH MIN

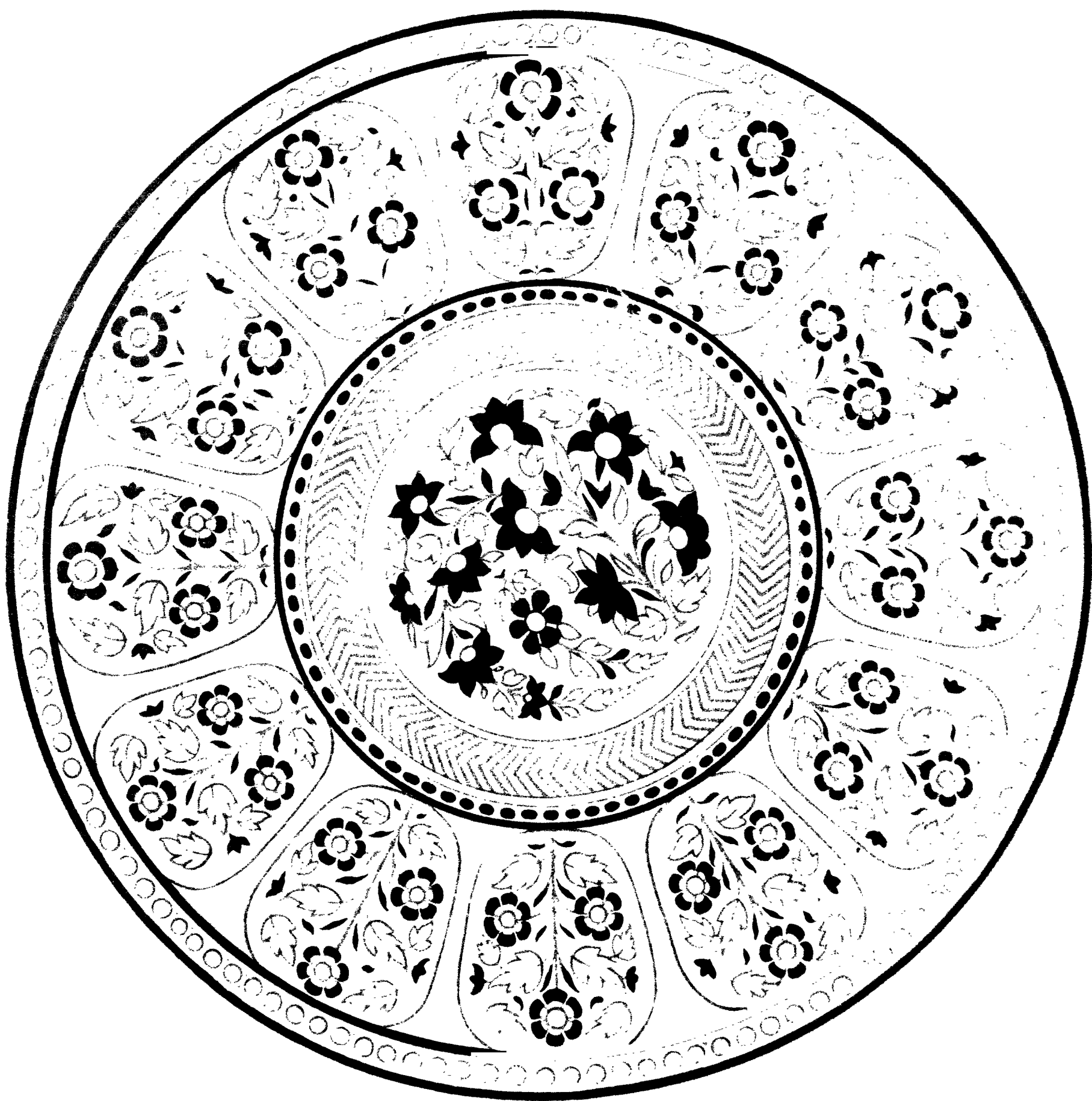
W. GRIFFITHS, PRINCIPAL

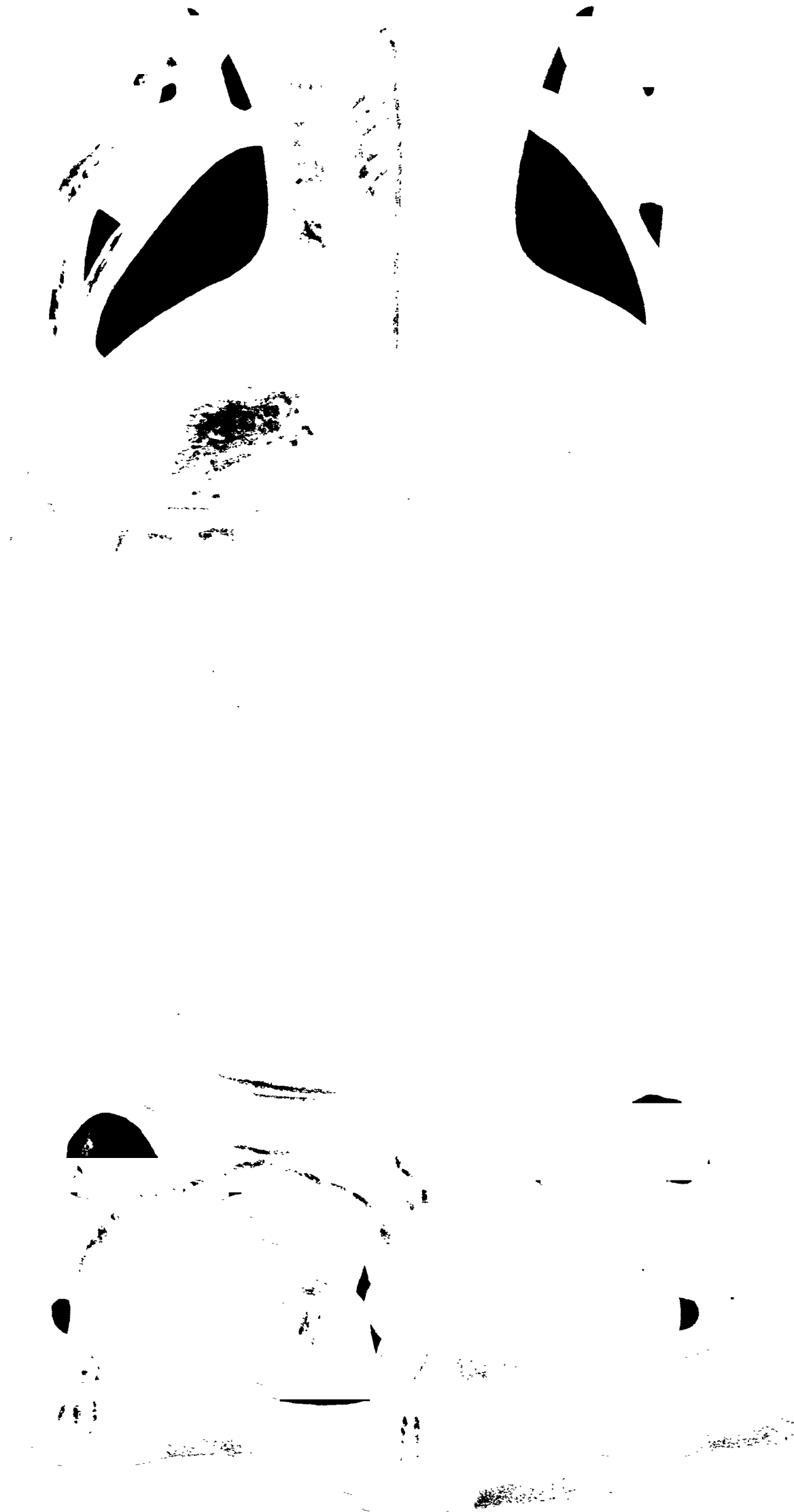
POTTERY, BOMBAY SCHOOL OF ART.

JOHN GRIFFITHS, PRINCIPAL.



JOHN GRIFFITHS, PRINCIPAL



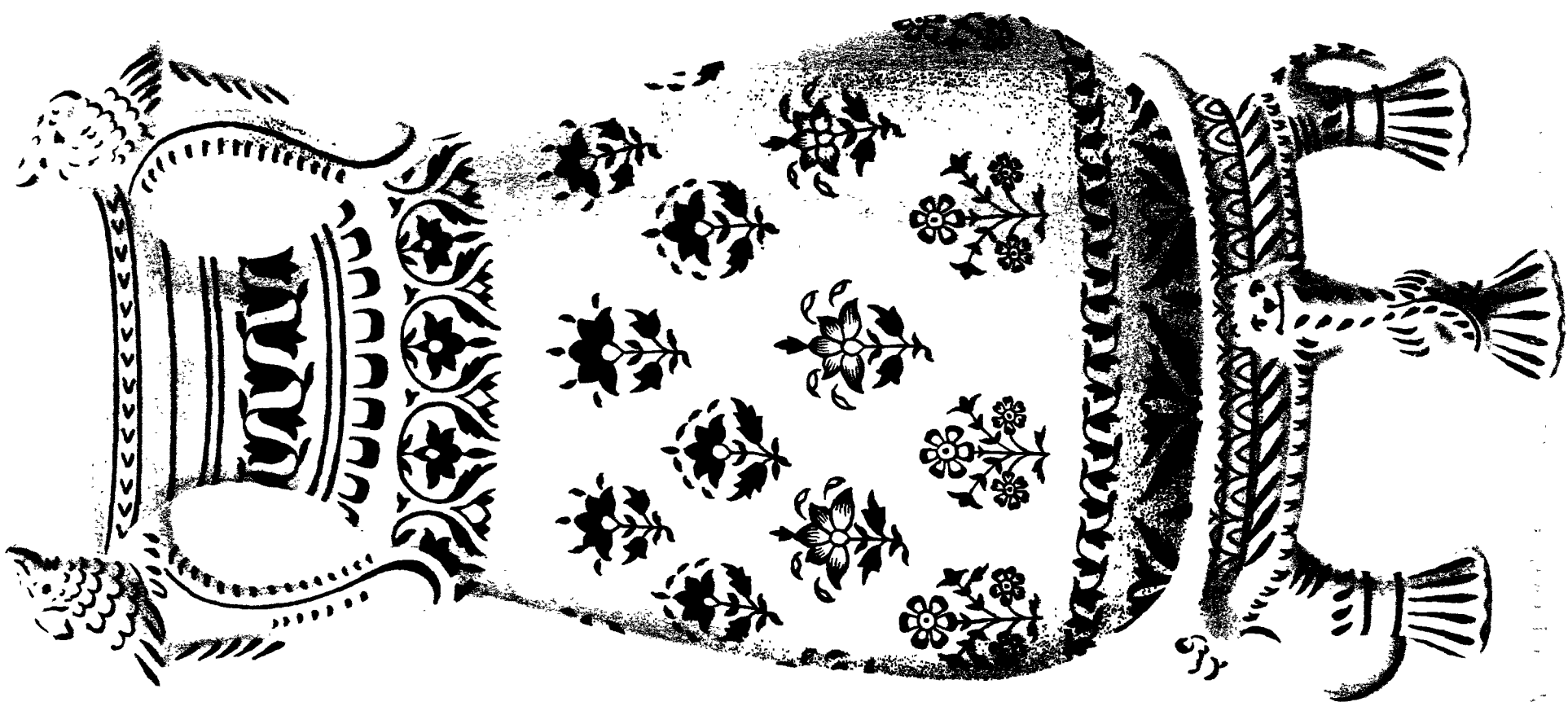
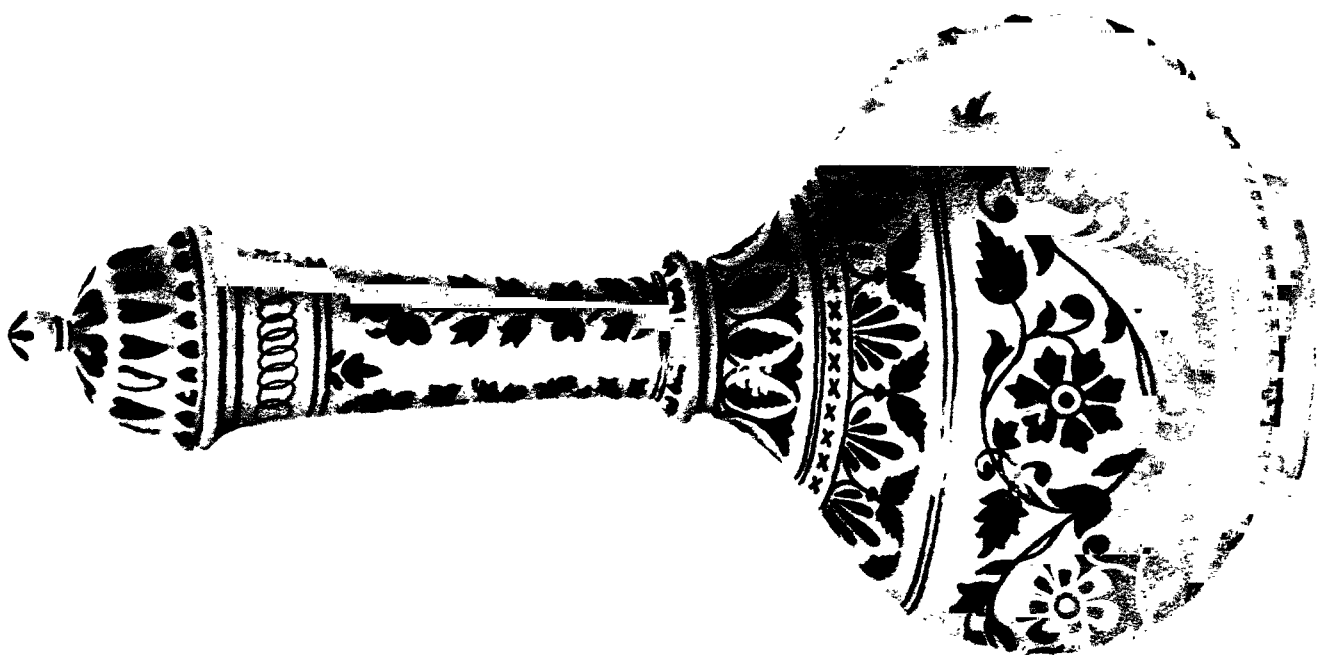


ABALAL RAHMÁN.

W. GRIFFITHS PHOTO-LITH. LONDON, E.C.

POTTERY. BOMBAY SCHOOL OF ART.

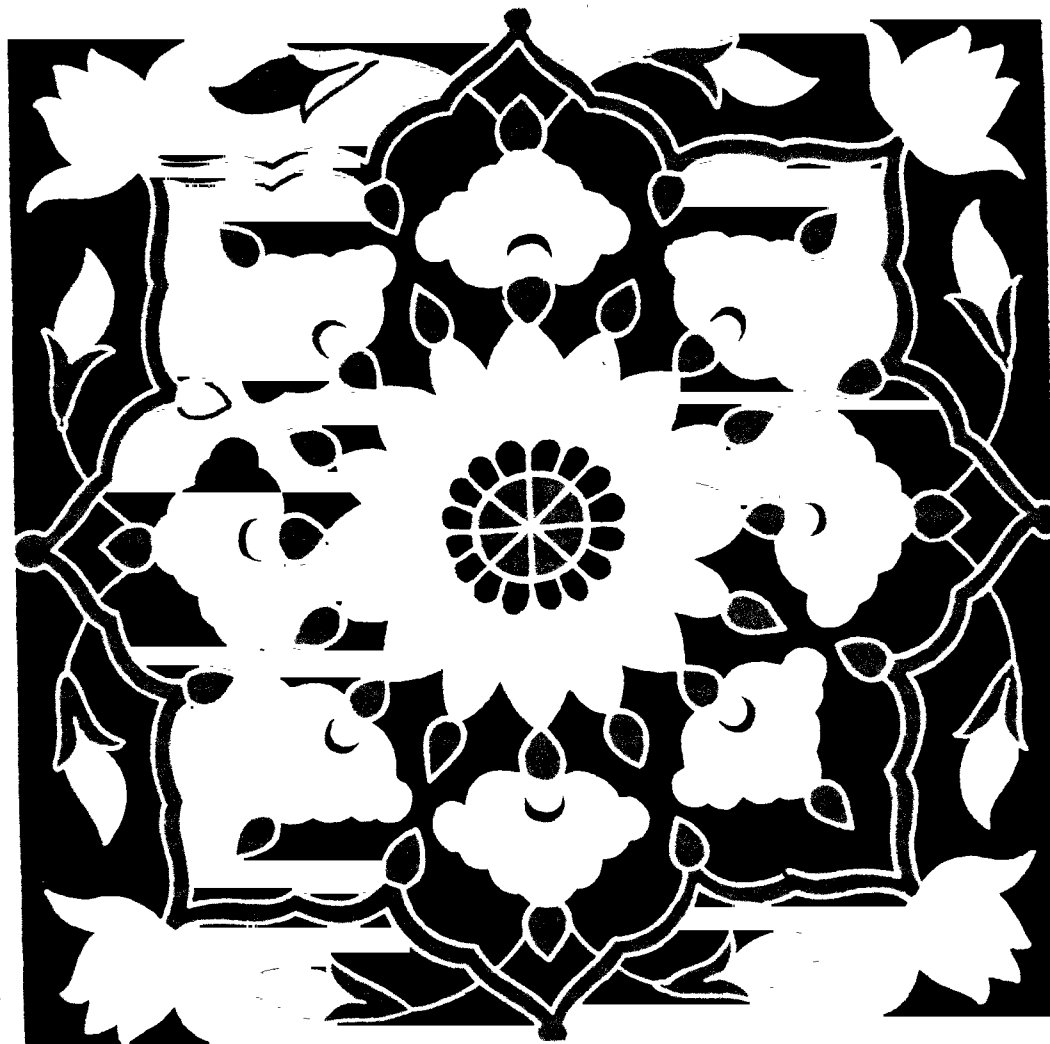
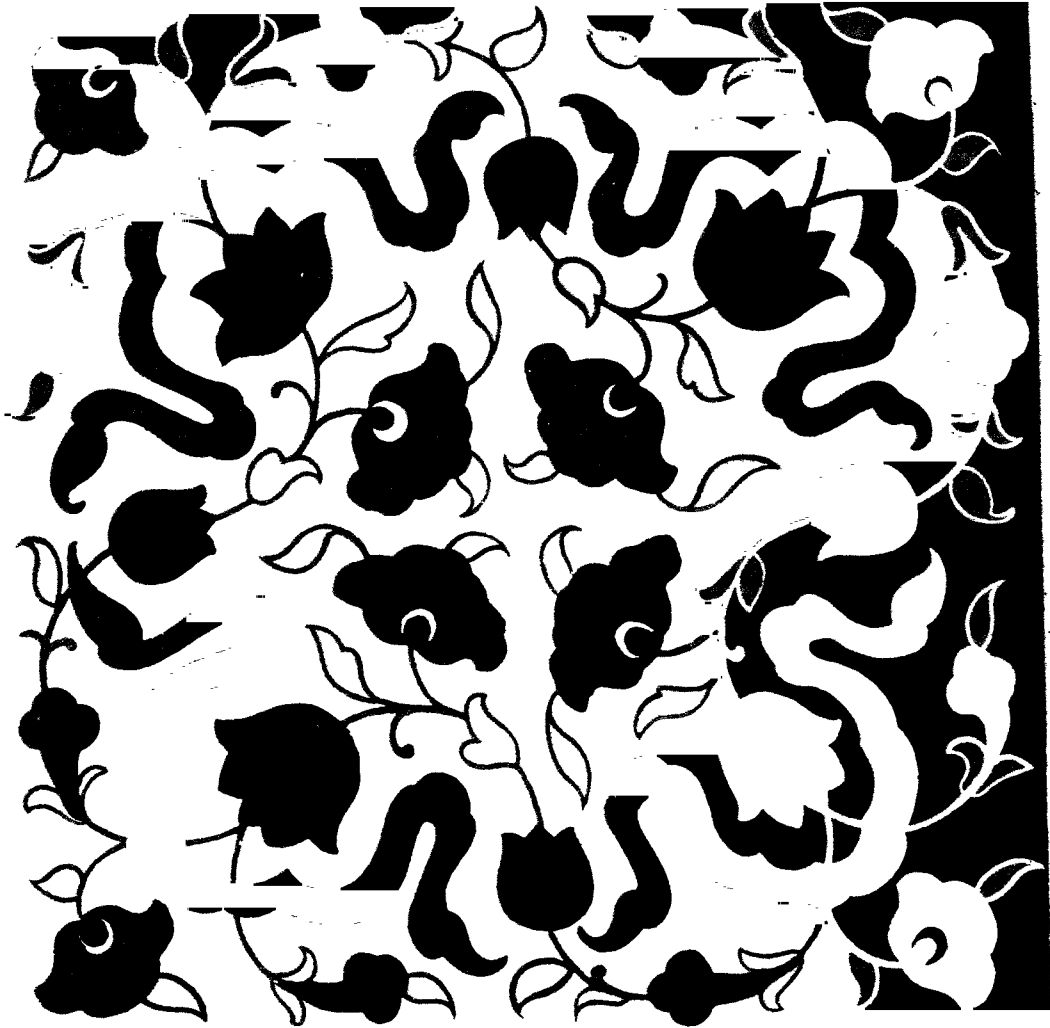
JOHN GRIFFITHS. PRINCIPAL.





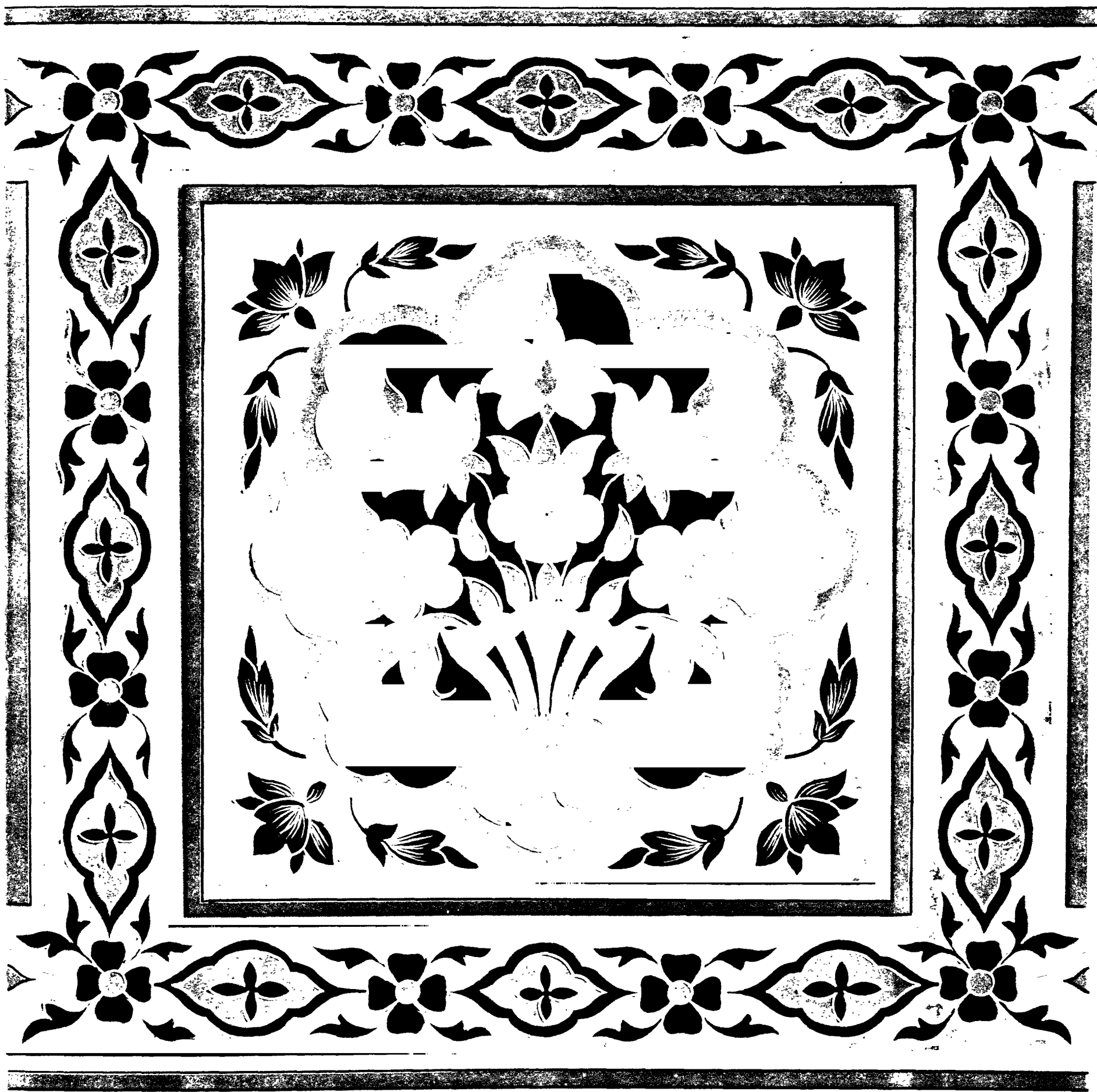


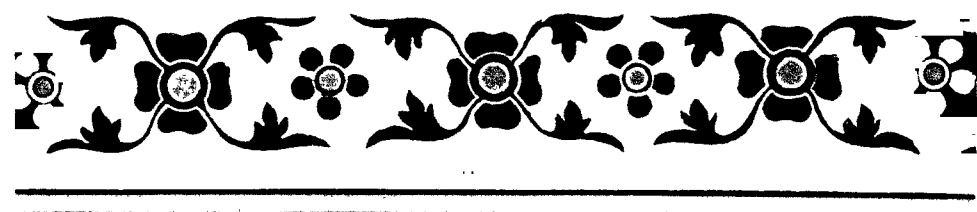
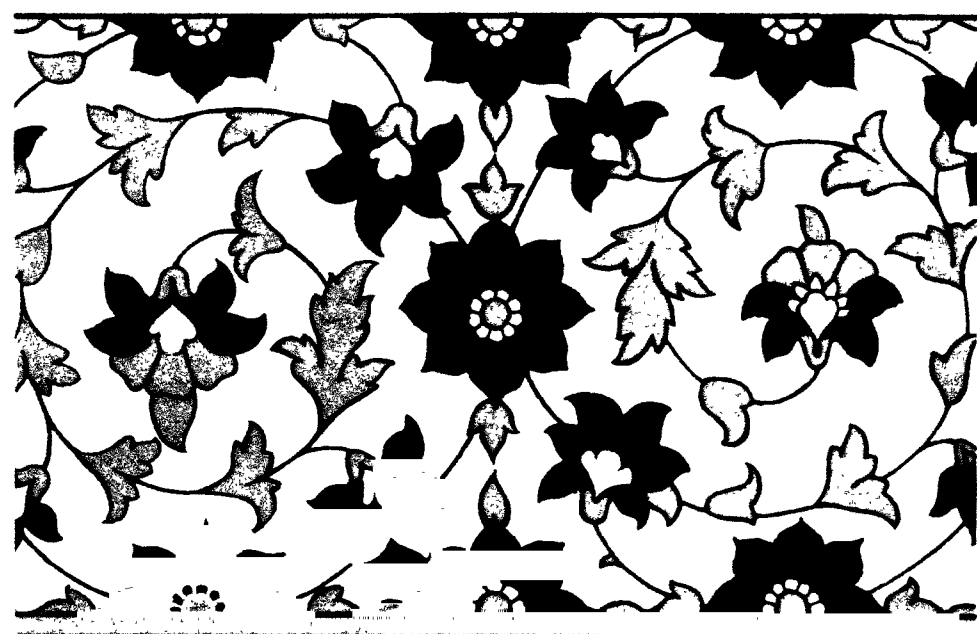
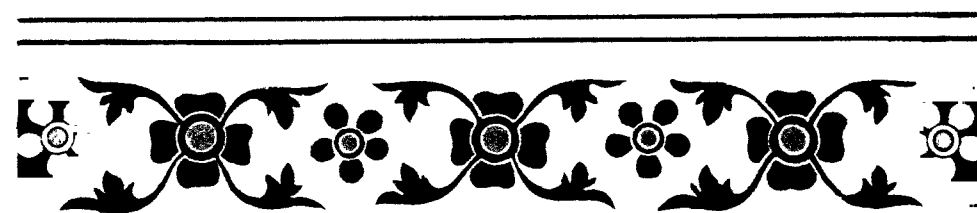
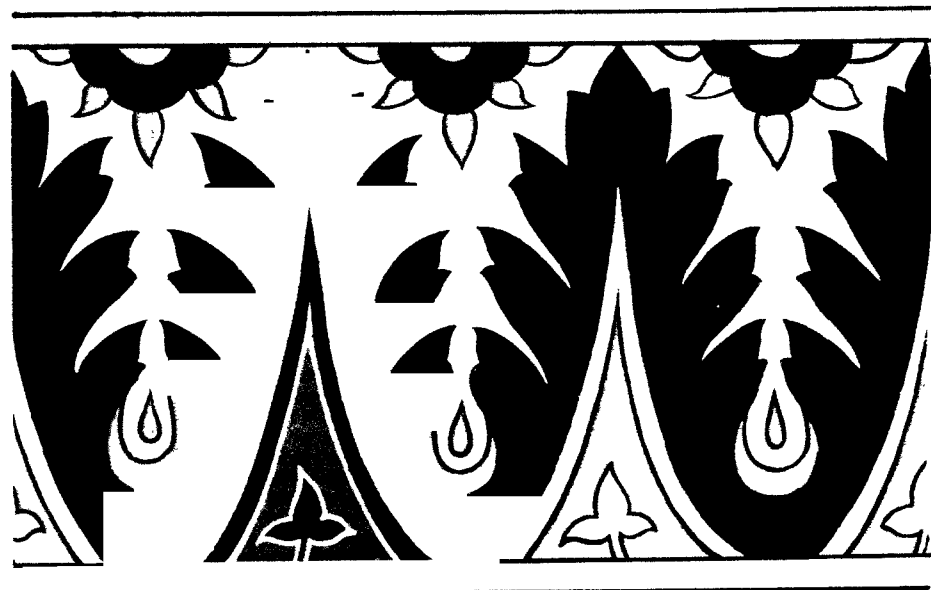
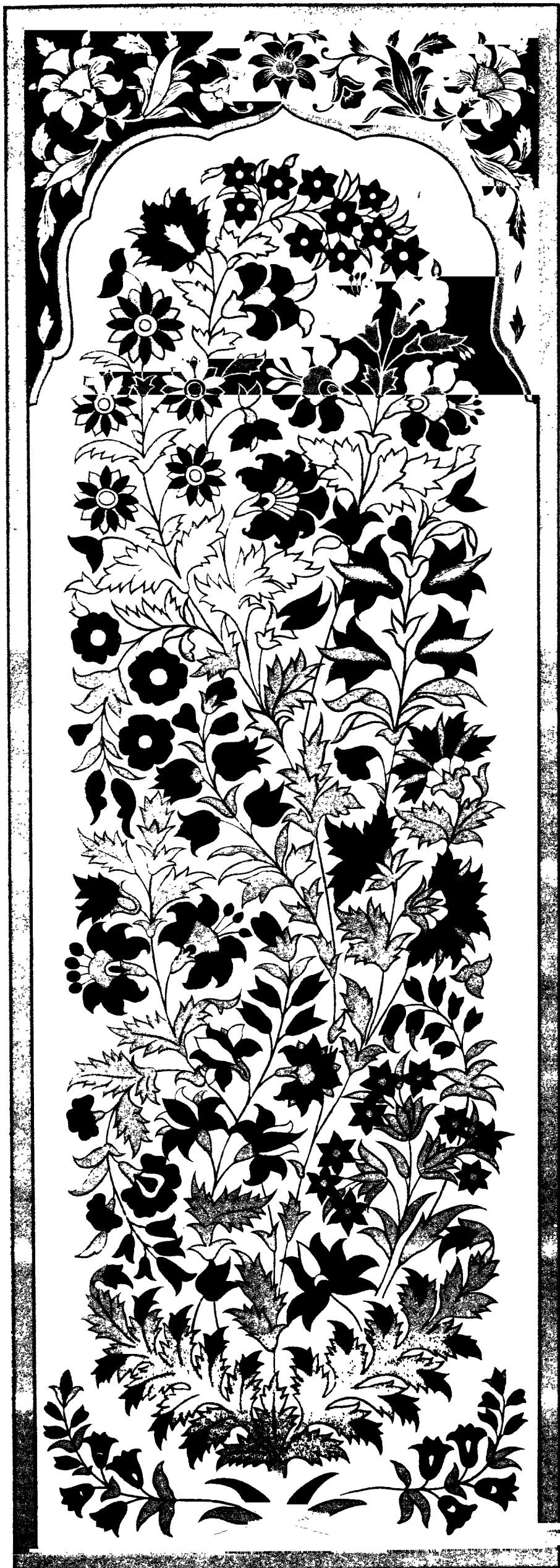




MAYO SCHOOL OF ART J. L. KIPLING PRINCIPAL

W. H. COLEMAN TOWERS LONDON





W. GIBBS PHOTO-LITH LONDON

MOOLTAN POTTERY.

